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RECITAL HALL

SATURDAY AFTERNOON, OCTOBER 10, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

SCARLATTI Two Sonatas: in F major
in A major

MIRIAM ATLAS (Winthrop)

BEETHOVEN First movement of the Sonata in C major, op. 53

ALICE GRAY HARRISON (Atlanta, Ga.)

CORELLI-SPALDING . La Folia

RUTH NEWHOUSE (Kuna, Idaho)

CHOPIN Impromptu in F \sharp major, op. 36

MILDRED MAYERS (Brookville)

BRAHMS Intermezzo in E \flat minor

HELEN CANTERBURY (Searsport, Maine)

CHOPIN Etude in C minor, op. 25, no. 12

MARTHA FISHER (East Aurora, N. Y.)

Steinway Pianoforte



JORDAN HALL

THURSDAY EVENING, OCTOBER 15, 1931, AT 8:15 O'CLOCK

RECITAL

by

HAROLD SCHWAB

(Mus. B., 1928)



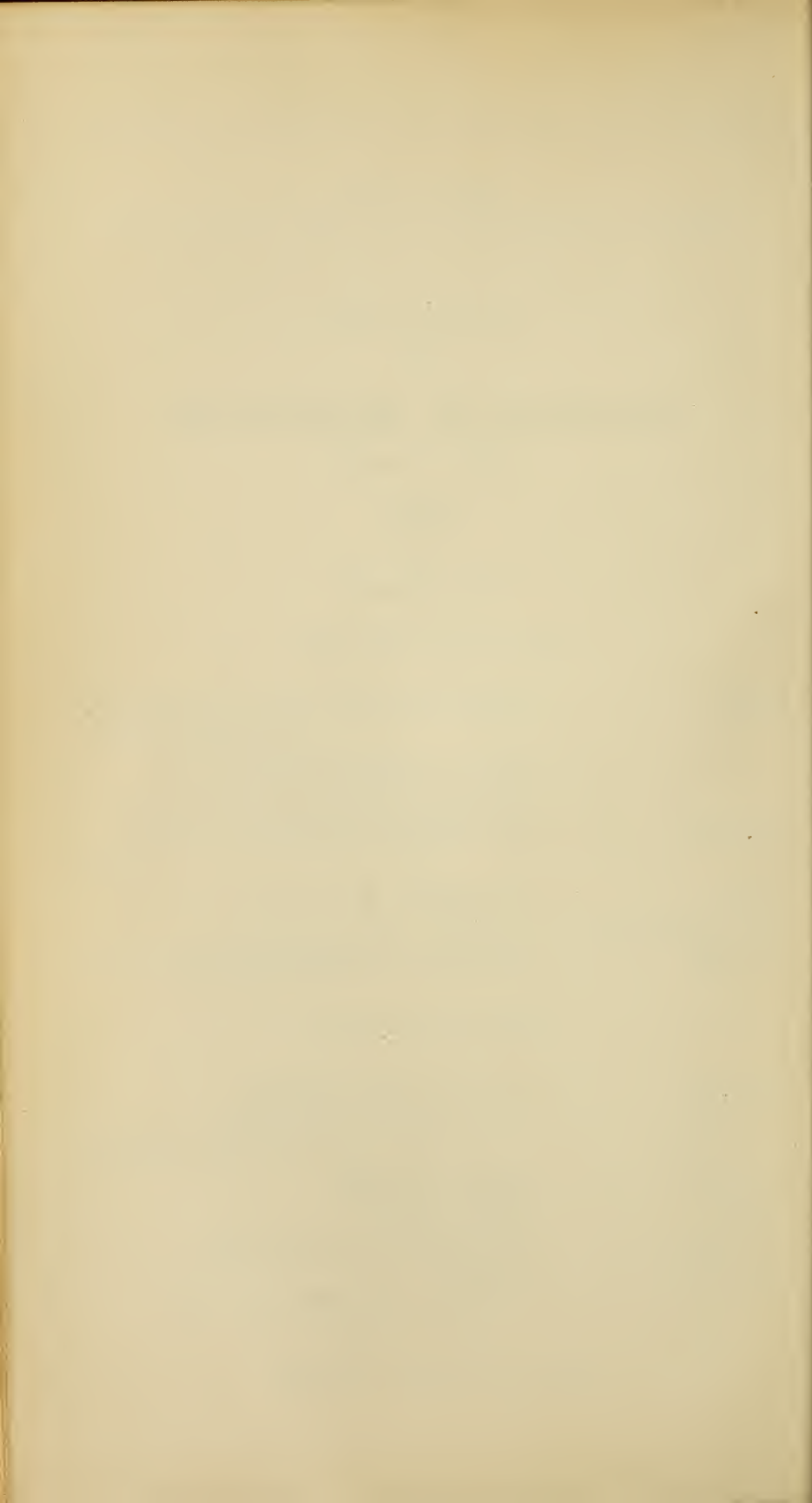
PROGRAM

Works for the Pianoforte

- BACH Prelude in B \flat minor, from the Well-tempered
Clavichord, Volume I
Gavotte, from the Fifth French Suite
Aria, from the Fourth Partita
Preambule, from the Sixth Violin Sonata
SCHUBERT First movement of the Sonata in A minor,
op. 42
TOCH "The Juggler", op. 31, no. 3
SCOTT "Solitude"
PICK-MANGIAGALLI "La Danse d'Olaf", op. 33, no. 2
BRAHMS Variations on an Hungarian Song, op. 21, no. 2

Works for the Organ

- BURDETT L'Envoi et Carillon Nuptiale
WAGNER "On the Mountain-side", from
"Three Nature Sketches"
CHADWICK Fantasie in E \flat major
CAPON Mediæval Fragment
FOOTE Cantilena in G
DUNHAM Fughetta, from the Fourth Sonata
McKINLEY "Lament"
WILLAN Introduction, Passacaglia, and Fugue



JORDAN HALL

FRIDAY EVENING, OCTOBER 16, 1931, at 8:15 o'clock

CONCERT

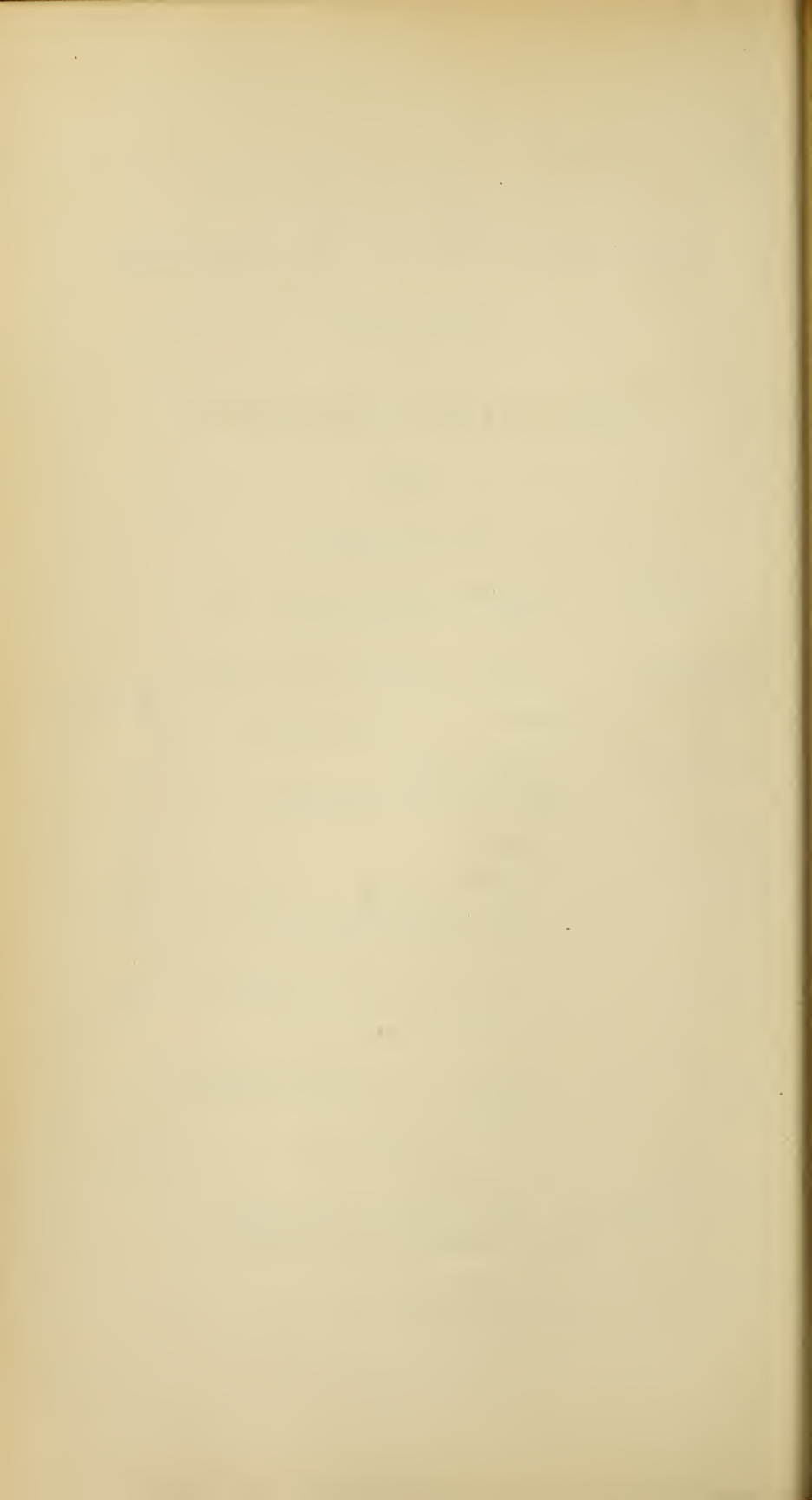
by

ADVANCED STUDENTS



PROGRAM

- SAINT-SAËNS . . . Fantaisie in D \flat major, for Organ
DOWELL P. McNEILL (Brookline)
- MACDOWELL . . . First movement of the Norse Sonata,
in D minor
BARBARA WHITMAN (Bangor, Maine)
- WIENIAWSKI . . . Faust Fantasia
CHARLES STARNES (Lexington, Ky.)
- PANOFKA Allegro
- VACCAI Arietta
- BELLINI Scena from I PURITANI, "Son vergin vezzosa"
OLIVE APPLETON (Brockton)
- CHOPIN First movement of the Sonata in B \flat minor,
op. 35
GLADYS HEATHCOCK (Lowell)
- LALO Andante, from Symphonie Espagnole
- FIOCO Allegro
JACOB RUBENSTEIN (Lynn)
- SCARLATTI Le Violette
- FRANCESCO DURANTE . Danza, danza fanciulla gentile
FELICIA TOWNSEND (Melrose Highlands)
- CHOPIN Scherzo in C \sharp minor
JOHN RICHARDSON (Lexington, Ky.)



RECITAL HALL

SATURDAY AFTERNOON, OCTOBER 17, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

- BACH Prelude in C \sharp
CHARLOTTE BLAIR (Boston)
- FAURÉ Impromptu in F minor
NANCY FOLLETT (Quincy)
- BRAHMS Intermezzo in B \flat
ELENA MAZZARELLO (West Somerville)
- GRIEG Nocturne in C major
JOSEPH GREENBURG (Revere)
- CHOPIN Impromptu in F \sharp , op. 37
FRANK ALEXIK (Westfield)
- DEBUSSY Ce qu'a vu le vent d'Ouest
GERTRUDE SWEENEY (Gallops Island)
- BACH Prelude and Sarabande from First Partita in B \flat
WILLIAM COOK (New Bedford)



RECITAL HALL

SATURDAY AFTERNOON, OCTOBER 24, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BACH Prelude and Fugue in D minor

GERTRUDE SWEENEY (Gallops Island)

HANDEL Where'er you walk

CARROLL JUDD (Enosburg Falls, Vt.)

D'AMBROSIO Canzonetta

SHELDON ROTENBERG (Attleboro)

TCHAIKOVSKY Sérenade

DENZA May Morning

AUBREY GOODING (Boston)

BACH Prelude in F \sharp minor

CHOPIN Etude in G \flat , op. 25, no. 9

ELIZABETH LEWIS (Muskegon, Mich.)

BIZET Aria from CARMEN:

Je dis que rien ne m'épouvante

MABEL E. WELSH (Blandinsville, Ill.)

PROKOFIEV Prelude in C major

GERTRUDE FITZGERALD (Rockland)

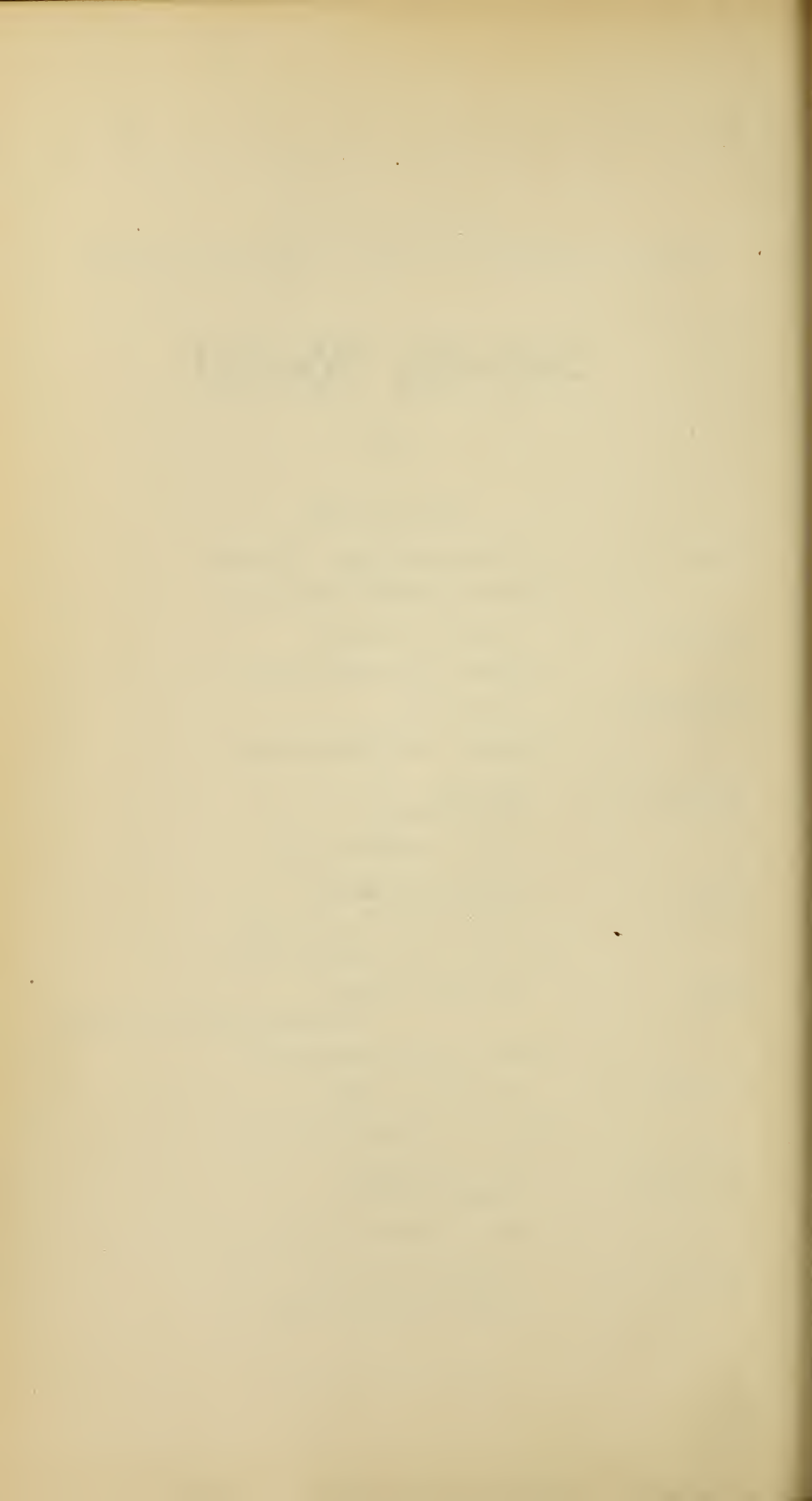
CARPENTER May, the maiden

CHAUSSON Le temps des lilas

LILLIAN PERRON (Fall River)

BRAHMS Rhapsody in G minor

ALTHEA SNEIRSON (Chelsea)



JORDAN HALL

THURSDAY AFTERNOON, OCTOBER 29, 1931, AT 4:15 O'CLOCK

CONCERT
by the
ORCHESTRAL CLASS
with
STUDENT-CONDUCTORS

under the direction of
FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

BACH Suite ("Overture") in D major, no. 2

I. Overture, Grave

SYDNEY ABBOT, Conductor

II. Air

MIRIAM ALLISON, Conductor

III. Gavottes I and II

AGNES I. CORFIELD, Conductor

IV. Bourrée

ARTHUR HAUCK, Conductor

V. Gigue

JOHN SETTE, Conductor

DEBUSSY Petite Suite

I. En Bateau

IPPOCRATES PAPPOUTSAKIS, Conductor

II. Cortège

JOHN LYONS, Conductor

III. Menuet

HELEN KERR, Conductor

IV. Ballet

RHONA PERKINS, Conductor

DELIBES Four Pieces from the BALLET SYLVIA

I. Ethiopian Dance

IPPOCRATES PAPPOUTSAKIS, Conductor

II. Valse Lente

AGNES SANTRY, Conductor

III. Pizzicato

MARGARET M. WALSH, Conductor

IV. March and Procession of Bacchus

HARRY R. DANIELS, Conductor



RECITAL HALL

SATURDAY AFTERNOON, OCTOBER 31, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

- BACH Preamble, from the Violin Sonata in E major
DOROTHY HIGGINS (Randolph)
- MENDELSSOHN . . . Rondo Capriccioso
PHYLLIS LAMOTHE (Arlington)
- SECCHI Lungi dal caro bene
EVANS STANWOOD (Wellesley Hills)
- BEETHOVEN Rondo from the Sonata in E major, op. 14, no. 1
EVELYN POSTON (Martinsville, Ind.)
- CHOPIN Nocturne in C \sharp minor, op. 27
CAROL WOLFE (Boston)
- DEBUSSY Clair de lune
HARRIET ROSENBERG (Dorchester)
- BEETHOVEN First movement of the Pianoforte Sonata
in D minor, op. 31, no. 2
JOSEPHINE GAMBONE (Canton, Ohio)
- DEBUSSY General Lavine (eccentric)
AIDA CAPONIGRO (East Boston)
- CHOPIN Etude in C \sharp minor, op. 10, no. 4
- DEBUSSY Gardens in the rain
SHIRLEY BAGLEY (West Hartford, Conn.)
- MENDELSSOHN . . . First movement of Pianoforte Trio in D minor
WILLIAM HADDON (Milton)
RENATO PACINI (Utica, N. Y.)
DAN FARNSWORTH (Rutland, Vt.)



RECITAL HALL

THURSDAY AFTERNOON, NOVEMBER 5, 1931, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

CHOPIN Mazurka in C# minor, op. 30, no. 4
Mazurka in C# minor, op. 63, no. 3
Etude in C# minor, op. 10, no. 4

ELLY KASSMAN (Brookline)

BACH Fantasy in C minor

GLADYS GLEASON (Jerome, Idaho)

TOSTI Vorrei

BEACH Ah, love but a day

MARJORIE KELLY (Port Henry, N. Y.)

CHOPIN Nocturne in Db, op. 27, no. 2

MINNIE GRUBER (Worcester)

BEMBERG 'Tis snowing

GOUNOD Le parlote d'amor, from FAUST

IRENE V. HEALY (Marblehead)

LISZT Hungarian Rhapsody, no. 6

SHIRLEY BAGLEY (West Hartford, Conn.)



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

SATURDAY AFTERNOON, NOVEMBER 7, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

- BACH Prelude and Fugue in C minor
ELLEN CHRISTENSEN (Reading)
- CHOPIN Nocturne in B major, op. 32, no. 1
EDNA SIEGEL (Dorchester)
- MOZART Aria from LE NOZZE DI FIGARO:
Giunse al fin il momento
MARY GARVIN HAMMOND (Stockton, Calif.)
- MOZART First movement of the Concerto in A major,
for Violin
HARRY VAN HAM (West Roxbury)
- DEBUSSY Romance
PRISCILLA BICKNELL (Walpole, N. H.)
- BACH Prelude and Fugue in D major
- BRAHMS Intermezzo in C major
MAIDA BECKETT (Peabody)
- G. CASSADÓ Aragonesa
LILLIAN ROOD (Dallas, Pa.)
- BEETHOVEN Finale of the Pianoforte Trio in C minor,
op. 1, no. 3
FORD MONTGOMERY (Milledgeville, Ga.)
RENATO PACINI (Utica, N. Y.)
DAN FARNSWORTH (Rutland, Vt.)

Steinway Pianoforte





NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL
NOVEMBER THE THIRTEENTH

1931

THE CONSERVATORY ORCHESTRA

Conductor: THE DIRECTOR

Assisting Artist:

HEINRICH GEBHARD, *pianist*, OF THE FACULTY



PROGRAM



HANDEL Concerto grosso in C major

Allegro—Largo—Allegro

SCHUMANN Overture, op. 52

F. S. CONVERSE Orchestral Fantasy, The Mystic Trumpeter

After the poem by Walt Whitman

VINCENT D'INDY Symphony for Orchestra and Pianoforte,
on a French Mountain Air

Assez lent; modérément animé

Assez modéré

Animé; tres vite

BALDWIN PIANOFORTE

The following notes upon the program have been prepared by Warren Storey Smith, of the Faculty.

Concerto Grosso in C major

GEORGE FRIDERIC HANDEL

Transcribed by FELIX MOTTL

(Handel, born at Halle, February 23, 1685; died in London, April 14, 1759.

Mottl, born near Vienna, August 24, 1856; died in Munich, July 2, 1911.)

The concerto grosso, of which Handel has given us some of the finest examples, is the ancestor both of the modern symphony and of the modern concerto. The form, long disused, is now returning to favor.

In the concerto grosso there are two groups of instruments: the soloists, called *the concertino*, and those which accompany, *the ripieno*. In this concerto Handel assigned to the concertino two violins and a violoncello. In the ripieno are parts for two oboes, for violins I and II, for viola and basses. The movements in the original score are an Allegro in C major, full of Handelian pomp; an expressive Largo in A minor; a fugal Allegro and, curiously, a final Andante non presto, both in C major.

In the modernized version of Mottl the final Andante has been discarded and the ripieno has become the full orchestra of the classical symphony, including a pair each of flutes, clarinets, bassoons, horns, trumpets and kettledrums, in addition to the oboes and strings of Handel's original.

First performed in conjunction with Handel's cantata, "Alexander's Feast", in 1736, this Concerto Grosso was published separately five years later. Long known as the "celebrated concerto from 'Alexander's Feast'", it is now generally classed with the six concertos for oboes and strings, published therewith, and referred to as number seven.

Overture *from the* Overture, Scherzo and Finale, Opus 52 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

The Overture, Scherzo and Finale was Schumann's third symphonic work, so rarely heard nowadays that it might easily be called a musical curiosity. Virtually it is a symphony without a slow movement, although the composer persistently refused so to regard it. It was first performed at a Gewandhaus concert in Leipzig in December, 1841, the year of its composition.

The Overture begins with an introduction, Andante, E minor, 4-4. The main body of the movement is in E major, and the chief subsidiary theme enters in G-sharp minor, modulating to B major. The form is the conventional sonata allegro with a short development section.

W. F. Apthorp finds this Overture reminiscent of Schubert in his lighter theatrical vein, while Philip Spitta perceives in it the influence of Cherubini.

“The Mystic Trumpeter”, Orchestral Fantasy after the poem by WALT WHITMAN
By FREDERICK S. CONVERSE, *Dean of the Faculty*
(Born at Newton, Mass., January 5, 1871; now living in Westwood, Mass.)

Mr. Converse completed this Fantasy in August, 1904, and the first performance took place the following March. To the editor of the program-book of the St. Louis Symphony Orchestra he gave the following information:

“I would call attention to the fact that I omit one portion of the original poem (Stanza 4). I do this because I wished to use merely the elementary phases of mystery and peace, of love, of war, struggle, of humiliation and of joy. . . . I have not followed the poem in close detail, but merely striven to express its broad general moods. To do this I have divided it into five parts: The music follows these divisions and is a series of five distinct tone pictures united by short introductory episodes into one complete movement. The thematic material of the first four sections is developed in the fifth and all merged into one song of joy. The form is, of course, very free, and follows the poetic development of the text rather than any conventional models.”

Whitman's poem, as quoted on the fly-leaf of the score, follows:

THE MYSTIC TRUMPETER

- (1) Hark! some wild trumpeter—some strange musician,
Hovering unseen in air, vibrates capricious tunes to-night.

I hear thee, trumpeter—listening, alert, I catch thy notes,
Now pouring, whirling like a tempest round me,
Now low, subdued—now in the distance lost.

Come nearer, bodiless one—haply in thee resounds
Some dead composer—haply thy pensive life
Was fill'd with aspirations high—uniform'd ideals,
Waves, oceans musical, chaotically surging,
That now, ecstatic ghost, close to me bending, thy cornet echoing,
 pealing,
Gives out to no one's ears but mine—but freely gives to mine,
That I may thee translate.

Blow, trumpeter, free and clear—I follow thee,
 While at thy liquid prelude, glad, serene,
 The fretting world, the streets, the noisy hours of day, withdraw,
 A holy calm descends, like dew, upon me,
 I walk, in cool, refreshing night, the walks of Paradise,
 I scent the grass, the moist air, and the roses;
 Thy song expands my numb'd, imbonded spirit—thou freest,
 launchest me,
 Floating and basking upon Heaven's lake.

- (ii) Blow again, trumpeter! and for thy theme,
 Take now the enclosing theme of all—the solvent and the setting;
Love, that is pulse of all—the sustenance and the pang;
 The heart of man and woman all for love;
 No other theme but love—knitting, enclosing, all-diffusing love.

O, how the immortal phantoms crowd around me!
 I see the vast alembic ever working—I see and know the flames
 that heat the world;
 The glow, the blush, the beating hearts of lovers,
 So blissful happy some—and some so silent, dark, and nigh to death;
 Love, that is all the earth to lovers—Love, that mocks time and space;
 Love, that is day and night—Love, that is sun and moon and stars;
 Love, that is crimson, sumptuous, sick with perfume;
 No other words, but words of love—no other thought but Love.

- (iii) Blow again, trumpeter—conjure war's wild alarums.
 Swift to thy spell, a shuddering hum like distant thunder rolls;
 Lo! where the arm'd men hasten — Lo! mid the clouds of dust,
 the glint of bayonets,
 I see the grime-faced cannoneers—I mark the rosy flash amid the
 smoke—I hear the cracking of the guns;
 —Nor war alone—thy fearful music-song, wild player, brings every
 sight of fear,
 The deeds of ruthless brigands—rapine, murder—I hear the cries
 for help!
 I see ships foundering at sea—I behold on deck, and below deck,
 the terrible tableaux.

(iv) O trumpeter! methinks I am myself the instrument thou playest!
 Thou melt'st my heart, my brain—thou movest, drawest, changest
 them, at will:
 And now thy sullen notes send darkness through me;
 Thou takest away all cheering light—all hope;
 I see the enslaved, the overthrown, the hurt, the opprest of the
 whole earth;
 I feel the measureless shame and humiliation of my race—it becomes
 all mine;
 Mine too the revenges of humanity — the wrongs of ages — baffled
 feuds and hatreds;
 Utter defeat upon me weighs—all lost! the foe victorious!
 (Yet 'mid the ruins Pride colossal stands, unshaken to the last;
 Endurance, resolution, to the last.)

(v) Now, trumpeter, for thy close,
 Vouchsafe a higher strain than any yet;
 Sing to my soul—renew its languishing faith and hope;
 Rouse up my slow belief—give me some vision of the future;
 Give me, for once, its prophecy and joy.

O glad, exulting, culminating song!
 A vigor more than earth's is in thy notes!
 Marches of victory—man disenthral'd—the conqueror at last!
 Hymns to the universal God, from universal Man—all joy!
 A reborn race appears—a perfect World, all joy!
 Women and Men, in wisdom, innocence and health—all joy!
 Riotous, laughing bacchanals, fill'd with joy!
 War, sorrow, suffering gone—The rank earth purged—nothing but
 joy left!
 The ocean fill'd with joy—the atmosphere all joy!
 Joy! Joy! in freedom, worship, love! Joy in the ecstasy of life!
 Enough to merely be! enough to breathe!
 Joy! Joy! all over Joy!

WALT WHITMAN.

Symphony, for Orchestra and Pianoforte, on a French Mountain Air, Opus 25

VINCENT D'INDY

(Born at Paris, March 27, 1852; now living in Paris.)

This, the first of d'Indy's three symphonies, was composed in 1886.
 The second, in B-flat major, is his most ambitious and, in the opinion of some,
 his greatest instrumental work. The third, "De Bello Gallico", was inspired
 by the World War.

d'Indy's immense scholarship, his command of every technical resource, is everywhere acknowledged, as is his lofty and idealistic attitude toward his art. Born into a wealthy and distinguished family, d'Indy is likewise a musical aristocrat.

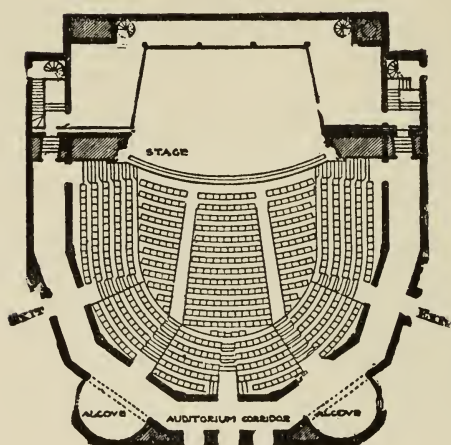
A great lover of nature, d'Indy has more than once been inspired by his favorite mountains, the Cevennes. One may cite the "Poème des Montagnes" for pianoforte, the beautiful orchestral suite, "Jour d'Été à la Montagne", and the Symphony played at this concert.

The mountain air, on which each of the movements of this Symphony is based, is first sung by the English horn. In the second movement, which shifts constantly between $3/4$ and $2/4$ measure, the pianoforte has the theme at the outset, while in the finale pianoforte and harp together repeat the first measure as a sort of ostinato against which the air is played by woodwind instruments. Eventually this finale assumes the character of a Tarentella and ends brilliantly.

In spite of the importance of the pianoforte-part, this Symphony is not properly describable as a concerto. Rather, the pianoforte is here merely an important instrument in the orchestra.

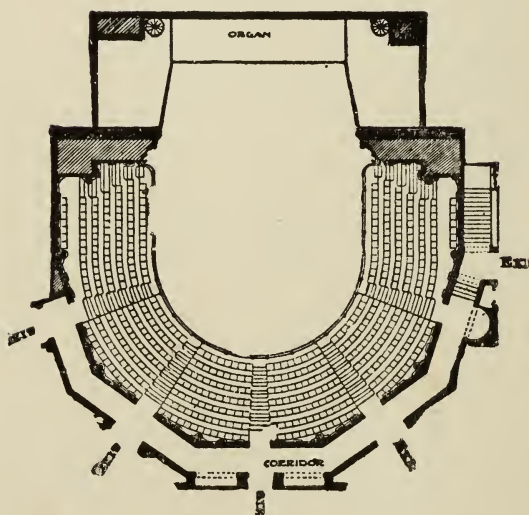
JORDAN HALL EXITS

FLOOR



MAIN EXIT

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

SATURDAY AFTERNOON, NOVEMBER 14, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BEETHOVEN First movement of the Sonata in D major,
op. 28
ELENA MAZZARELLO (Somerville)

BRAHMS Intermezzo in C major
LENA SMITH (Liberal, Kansas)

CHOPIN Nocturne in B major, op. 32, no. 1
CAMILLÉ IRELAND (Melrose)

ROSBACH Mountains
SCHUBERT Serénade
NORMAN KELLEY (Woburn)

CHOPIN Etude in B minor, op. 10, no. 8
EDGAR BEAL (Wakefield)

LISZT Etude in D \flat major
FRANCES BASSETT (Hyannis)

DEBUSSY Le plus que lente, for Violin
RUTH NEWHOUSE (Keena, Idaho)

LISZT Rhapsody, no. 12
JUNE RUSILLO (Providence, R. I.)

Steinway Pianoforte



JORDAN HALL

TUESDAY AFTERNOON, NOVEMBER 17, 1931, AT 4:00 O'CLOCK

CONCERT

by

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

Assisting:

HEINRICH GEBHARD, *pianist*, OF THE FACULTY



PROGRAM

HANDEL Concerto grosso in C major
Allegro—Largo—Allegro

SCHUMANN Overture, op. 52

F. S. CONVERSE Orchestral Fantasy, The Mystic Trumpeter
After the poem by Walt Whitman

VINCENT D'INDY Symphony for Orchestra and Pianoforte,
on a French Mountain Air
Assez lent; modérément animé
Assez modéré
Animé; tres vite

Baldwin Pianoforte

THE MYSTIC TRUMPETER

- (i) Hark! some wild trumpeter—some strange musician,
Hovering unseen in air, vibrates capricious tunes to-night.

I hear thee, trumpeter—listening, alert, I catch thy notes,
Now pouring, whirling like a tempest round me,
Now low, subdued—now in the distance lost.

Come nearer, bodiless one—haply in thee resounds
Some dead composer—haply thy pensive life
Was fill'd with aspirations high—uniform'd ideals,
Waves, oceans musical, chaotically surging,
That now, ecstatic ghost, close to me bending, thy cornet echoing,
 pealing,
Gives out to no one's ears but mine—but freely gives to mine,
That I may thee translate.

Blow, trumpeter, free and clear—I follow thee,
While at thy liquid prelude, glad, serene,
The fretting world, the streets, the noisy hours of day, withdraw,
A holy calm descends, like dew, upon me,
I walk, in cool, refreshing night, the walks of Paradise,
I scent the grass, the moist air, and the roses;
Thy song expands my numb'd, imbonded spirit—thou freest,
 launchest me,
Floating and basking upon Heaven's lake.

-
(ii) Blow again, trumpeter! and for thy theme,
Take now the enclosing theme of all—the solvent and the setting;
Love, that is pulse of all—the sustenance and the pang;
The heart of man and woman all for love;
No other theme but love—knitting, enclosing, all-diffusing love.

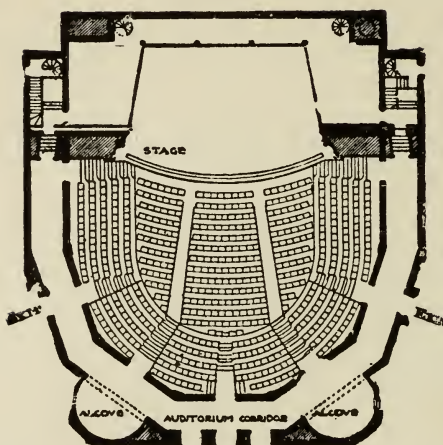
O, how the immortal phantoms crowd around me!
I see the vast alembic ever working—I see and know the flames
 that heat the world;
The glow, the blush, the beating hearts of lovers,
So blissful happy some—and some so silent, dark, and nigh to death;
Love, that is all the earth to lovers—Love, that mocks time and space;
Love, that is day and night—Love, that is sun and moon and stars;
Love, that is crimson, sumptuous, sick with perfume;
No other words, but words of love—no other thought but Love.

- (iii) Blow again, trumpeter—conjure war's wild alarums.
 Swift to thy spell, a shuddering hum like distant thunder rolls;
 Lo! where the arm'd men hasten — Lo! mid the clouds of dust,
 the glint of bayonets,
 I see the grime-faced cannoneers—I mark the rosy flash amid the
 smoke—I hear the cracking of the guns;
 —Nor was alone—thy fearful music-song, wild player, brings every
 sight of fear,
 The deeds of ruthless brigands—rapine, murder—I hear the cries
 for help!
 I see ships foundering at sea—I behold on deck, and below deck,
 the terrible tableaux.
- (iv) O trumpeter! methinks I am myself the instrument thou playest!
 Thou melt'st my heart, my brain—thou movest, drawest, changest
 them, at will:
 And now thy sullen notes send darkness through me;
 Thou takest away all cheering light—all hope;
 I see the enslaved, the overthrown, the hurt, the oppress of the
 whole earth;
 I feel the measureless shame and humiliation of my race—it becomes
 all mine;
 Mine too the revenges of humanity — the wrongs of ages — baffled
 feuds and hatreds;
 Utter defeat upon me weighs—all lost! the foe victorious!
 (Yet 'mid the ruins Pride colossal stands, unshaken to the last;
 Endurance, resolution, to the last.)
- (v) Now, trumpeter, for thy close,
 Vouchsafe a higher strain than any yet;
 Sing to my soul—renew its languishing faith and hope;
 Rouse up my slow belief—give me some vision of the future;
 Give me, for once, its prophecy and joy.
 O glad, exulting, culminating song!
 A vigor more than earth's is in thy notes!
 Marches of victory—man disenthral'd—the conqueror at last!
 Hymns to the universal God, from universal Man—all joy!
 A reborn race appears—a perfect World, all joy!
 Women and Men, in wisdom, innocence and health—all joy!
 Riotous, laughing bacchanals, fill'd with joy!
 War, sorrow, suffering gone—The rank earth purged—nothing but
 joy left!
 The ocean fill'd with joy—the atmosphere all joy!
 Joy! Joy! in freedom, worship, love! Joy in the ecstasy of life!
 Enough to merely be! enough to breathe!
 Joy! Joy! all over Joy!

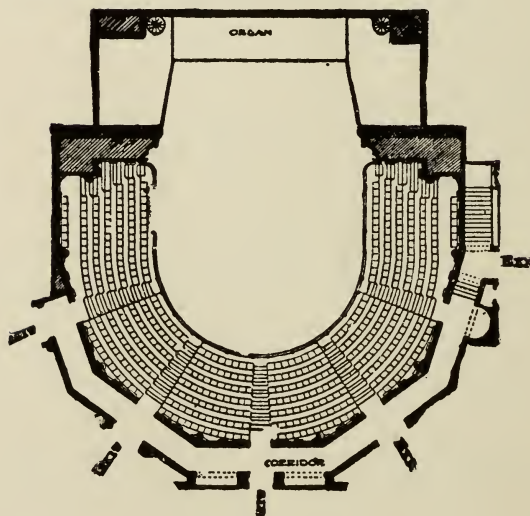
WALT WHITMAN.

JORDAN HALL EXITS

FLOOR



BALCONY



GEORGE W. BROWN HALL

WEDNESDAY EVENING, NOVEMBER 18, 1931, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

- BACH Prelude and Fugue in C \sharp major
LEO LITWIN (Somerville)
- MOZART First movement of the Concerto in A major,
for Violin
HARRY VAN HAM (West Roxbury)
- RAVEL Jeux d'eau
- CHOPIN Etude in C \sharp minor, op. 10, no. 4
ELLY KASSMAN (Brookline)
- DONIZETTI Mad Scene, from LUCIA DI LAMMERMOOR
ZABELLE SARKISIAN (West Somerville)
- MENDELSSOHN First movement of the Pianoforte Trio
in D minor
LEO LITWIN (Somerville)
RENATO PACINI (Utica, N. Y.)
DAN FARNSWORTH (Rutland, Vt.)
- BRAHMS Intermezzo in C major
- BRAHMS Rhapsody in E \flat major
MILDRED LEVINSON (Roxbury)
- HANDEL-BIBBS Aria di Gismonda, from OTTONE
- HAHN Paysage
BERNICE SPRATLER (Freeport, Ill.)
- BRAHMS First movement of the Sonata in F minor
GERTRUDE SWEENEY (Gallops Island)
- DOHNANYI Rhapsody in F \sharp minor
MILDRED KING (Boston)



RECITAL HALL

THURSDAY AFTERNOON, NOVEMBER 19, 1931, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

SPOHR Concerto in A minor, no. 8, for Violin

GABRIEL ACCARDI (Cambridge)

RACHMANINOV . . . Elegie in E \flat minor

PETER WALTERS (Tonawanda, N. Y.)

SCHUETT Tendre aveu in D \flat major, op. 43, no. 2

ROSINA BANCO (Dorchester)

DEBUSSY Nocturne in D \flat

VERONA DURICK (Somerville)

DEBUSSY Reflets dans l'eau

ALICE BRIDGHAM (Rangeley, Maine)

SZYMANOWSKI . . . Etude in B \flat minor

OLIVE SPANIOL (North Adams)

CHOPIN Etude in G \flat major, op. 25, no. 9

FORD MONTGOMERY (Milledgeville, Georgia)

RACHMANINOV . . . Prelude in G \sharp minor

MANUEL RUBIN (Brockton)

RECITAL HALL

SATURDAY AFTERNOON, NOVEMBER 21, 1931, AT 1:05 O'CLOCK

Saturday Recital



P R O G R A M

SCHÜTT Pizzicato Valse

MILDRED CAVICCHI (Atlantic)

CHADWICK Sings the Nightingale

BEACH O were my love yon lilac fair

ELEANOR BALLARD (Lexington)

SCARLATTI O cessati di piargarmi

RACHMANINOV Lilacs

LILLIAN STONE (Brookline)

MOZART First movement of the Pianoforte Trio

in G major, (Köchel no. 496)

GLADYS HEATHCOCK (Lowell)

RENATO PACINI (Utica, N. Y.)

DAN FARNSWORTH (Rutland, Vt.)

LISZT Etude in D \flat major

HAZEL KELLER (Gloucester)

BOITO Morte di Margherita, from MEFISTOFELE

CAROLYN MILANESE (Rockville, Conn.)

LISZT Rhapsody no. 12

JUNE RUSILLO (Providence, R. I.)

Steinway Pianoforte

JORDAN HALL

FRIDAY EVENING, NOVEMBER 27, 1931, at 8:15 o'clock

ORGAN RECITAL

by

ROWLAND HALFPENNY

(Class of 1927)



PROGRAM

VIERNE Allegro Maëstoso } Third Symphony
Intermezzo }

VIVALDI-BACH Largo

SCHUMANN Canon in B minor

BACH Passacaglia

LANDMANN Capriccio

MULET Procession

BARNES Shining Shore

WIDOR Finale, Eighth Symphony

RECITAL HALL

THURSDAY AFTERNOON, DECEMBER 3, 1931, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

BACH Prelude in A minor from English Suite
JOHN RICHARDSON (Lexington, Ky.)

SCHUMANN Novelette
EVELYN POSTON (Martinsville, Indiana)

CHOPIN Nocturne in B♭ minor, op. 9, no. 1
HARRIET ROSENBERG (Dorchester)

CALDARA Selve amiche
LOTTI Pur dicesti, o bocca bella
ELIZABETH ADAMS (Holliston)

RACHMANINOV Barcarolle in G minor
HELEN GILLIS (Brockton)

GRIEG In a Boat
'Twas on a Lovely Eve in June
A Vision
EDITH ARCHIBALD (Halifax, N. S.)

GRIFFES The Lake at Evening
FRANCES KAHARL (West Somerville)

SAINT-SAËNS Toccata in F major
FORD MONTGOMERY (Milledgeville, Ga.)



New England Conservatory of Music
B O S T O N

DRAMATIC RECITAL

given by

Students of the *Dramatic Department*

under the direction of

CLAYTON D. GILBERT

MUSICAL PROGRAMME BY

ORCHESTRAL CLASS PLAYERS

under the direction of

FRANCIS FINDLAY



JORDAN HALL

FRIDAY *and* SATURDAY, DECEMBER FOURTH *and* FIFTH

1931

AT EIGHT O'CLOCK

PROGRAMME

I.

ACT I.

"MARY, MARY QUITE CONTRARY"

A light comedy

By ST. JOHN G. ERVINE

(Produced by special arrangement obtained by Walter Baker Co. of Boston)

CHARACTERS

In the order of their appearance

Mrs. Considine	Louise Black
Sheila, her niece	Doris Gilbert
Geoffrey, her son	Sheridan Bell
Sir Henry Considine, K.M.C.G., formerly Governor of Andabar, her brother-in-law	William Evans
Rev. Canon Peter Considine, M.A., Vicar of Hinton St. Henry, her husband	Robert Currier
Mary Westlake	Elsa Evans Tashko
Mr. Hobbs, her manager	Ivard Strauss
Jenny, a maid	Patricia Scharton

SCENE: The garden of Hinton St. Henry Vicarage

II.

"THE GOOD AND THE BAD"

A one-act tragedy of the sea

By PHILIP JOHNSON

(Produced by special arrangement with Samuel French, Ltd.)

This is the first performance of this play in this country, and the first of Mr. Johnson's plays to be produced in this country. Philip Johnson, who is still in his twenties, is considered the most promising of the younger playwrights of England. He recently received the special playwright's award for the best one-act play submitted to the British Drama League's National Festival. Several of his plays have been produced by the Liverpool Repertory Theatre, and a long play by Mr. Johnson will be produced at one of the leading London theatres some time this winter. "The Good and the Bad" was performed for the first time at The Playhouse, Liverpool, on January 29th, 1929.

CHARACTERS

Riah Holls	Gardner Crane
Abel Gunter	Neil Mahoney
Mrs. Kentish	Madeline Sabel
Rod Kentish	Sheridan Bell
Jim Kentish	Ivard Strauss

SCENE: The living room of Mrs. Kentish's cottage in a small fishing village in England

III.

PROLOGUE FROM "JUNE MOON"

A comedy by Ring Lardner and George S. Kaufman

(Produced by special arrangement obtained by Walter Baker Co. of Boston)

CHARACTERS

Fred Stevens	Carlo Angelo
Edna Baker	Thalia Bacon

SCENE: Two seats in a parlor car between Schenectady and New York City

PROGRAMME

IV.

"THE MARKET PLACE"

(First performance on any stage)

BALLET ARRANGED <i>by</i>	ORCHESTRA CONDUCTED <i>by</i>	DANCES <i>by</i>
CLAYTON D. GILBERT	IPPOCRATES PAPPOUTSAKIS	GILBERT BYRON

CHARACTERS

The Camel Drivers	by Themselves
The Shop Keepers	Eleanor Spencer, Ruth Austen, Hazel Keller, Alice Bridgham, Dorothy Wheeler
The Beggars	Bert Kelsey, Ivard Strauss
The Princess	Dorothy Bearce
Attendants to the Princess	Edith Peterson, Inez Peterson
Palanquin Bearers	Larry Parr, Henry Syer
Ladies of the Nobility	Mary Bartlett, Lillian Stone, Frances Hammond, Zabelle Sarkisian, Julia Seager
The Caliph	Frank Scimone
The Captain	Sylvester Fragela

The Caliph's Bodyguard:

Gardner Crane	Carlo Angelo
Edgar Beal	Carroll Judd
Harry Hull	Evans Stanwood
Theodore Evans	Sherry Bell

Two Nobles:

Neil Mahoney	Samuel Peck
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The Cymbal Dancers:

Dorothy Johnson	Aili Freeman
Velma Nelson	Patricia Scharton
Natalie Granton	Lillian Gardner
Angelica Carabillo	Eugenia Newman

The Snake Charmer	Kay Smith
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The Juggler	Jack Willett
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Men, women and children of the street

SCENE: A street in a Persian city

ARGUMENT

The camel drivers gradually approach the market, the cries of the beggars for *Back-sheesh* are heard amid the bustle. The beautiful princess enters, carried by her servants. She stops to watch the juggler and the snake-charmer. The Caliph now passes through the market and interrupts the entertainment by his bodyguard. He makes love to the princess while her maids dance. The beggars are heard again, the princess prepares to depart and the caravan resumes its journey. The camel drivers are heard faintly in the distance, and the market place becomes deserted.

Assistant in production, Ivard Strauss
Scenery and properties by Louis B. Galanis
Costumes by the Hayden Costume Company
Lighting under the personal direction of Monroe Pevear

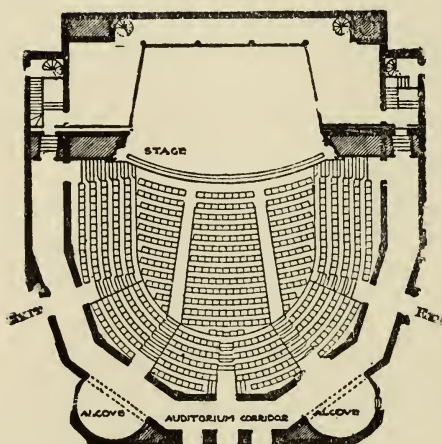
MUSICAL PROGRAMME

STANLEY G. HASSELL, *Conductor*

SCHUBERT	Overture to ROSAMUNDE, Op. 27
BRAHMS	Hungarian Dance No. 1
BIZET	Entr'acte from CARMEN
SIBELIUS	Valse Triste
GILLET	Entr'acte Gavotte
	Loin du Bal
DVOŘÁK	Slavonic Dance No. 3

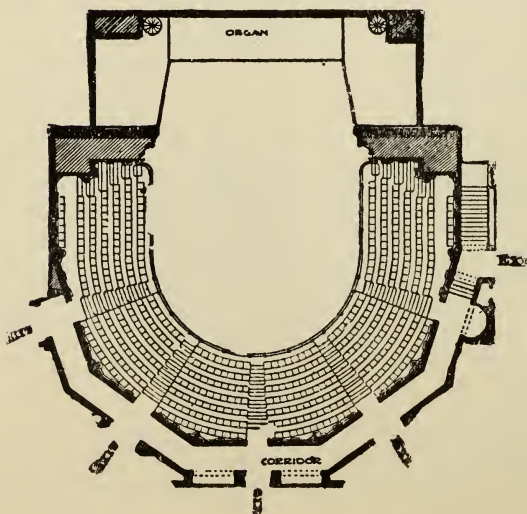
JORDAN HALL EXITS

FLOOR



MAIN EXIT

BALCONY



RECITAL HALL

SATURDAY AFTERNOON, DECEMBER 5, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

DEBUSSY Sarabande and Toccata, from *Pour le Piano*
HELEN BENNETT (Mattapan)

CHOPIN Nocturne in E major, op. 62, no. 2
RUBY SWANSON, (Lexington)

BEETHOVEN Romance in F, for Violin
DOROTHY ROSENBERG (Dorchester)

DOHNANYI Rhapsody in F \sharp minor
MILDRED KING (Boston)

HAYDN First movement of the Pianoforte Trio in G
major, no. 1 (Peters Ed., no. 192a)
LOUISE D. GOLDFORB (Dorchester)
JACOB RUBINSTEIN (Lynn)
DOROTHY LUTZ (Watertown)

DEBUSSY Et la lune descend
ALICE GRAY HARRISON (Atlanta, Ga.)

RACHMANINOFF Prelude in G \sharp minor

CHOPIN Ballade in G minor, op. 23, no. 1
ELLY KASSMAN (Brookline)

RECITAL HALL

MONDAY EVENING, DECEMBER 7, 1931, AT 8:15

JUNIOR DEPARTMENT

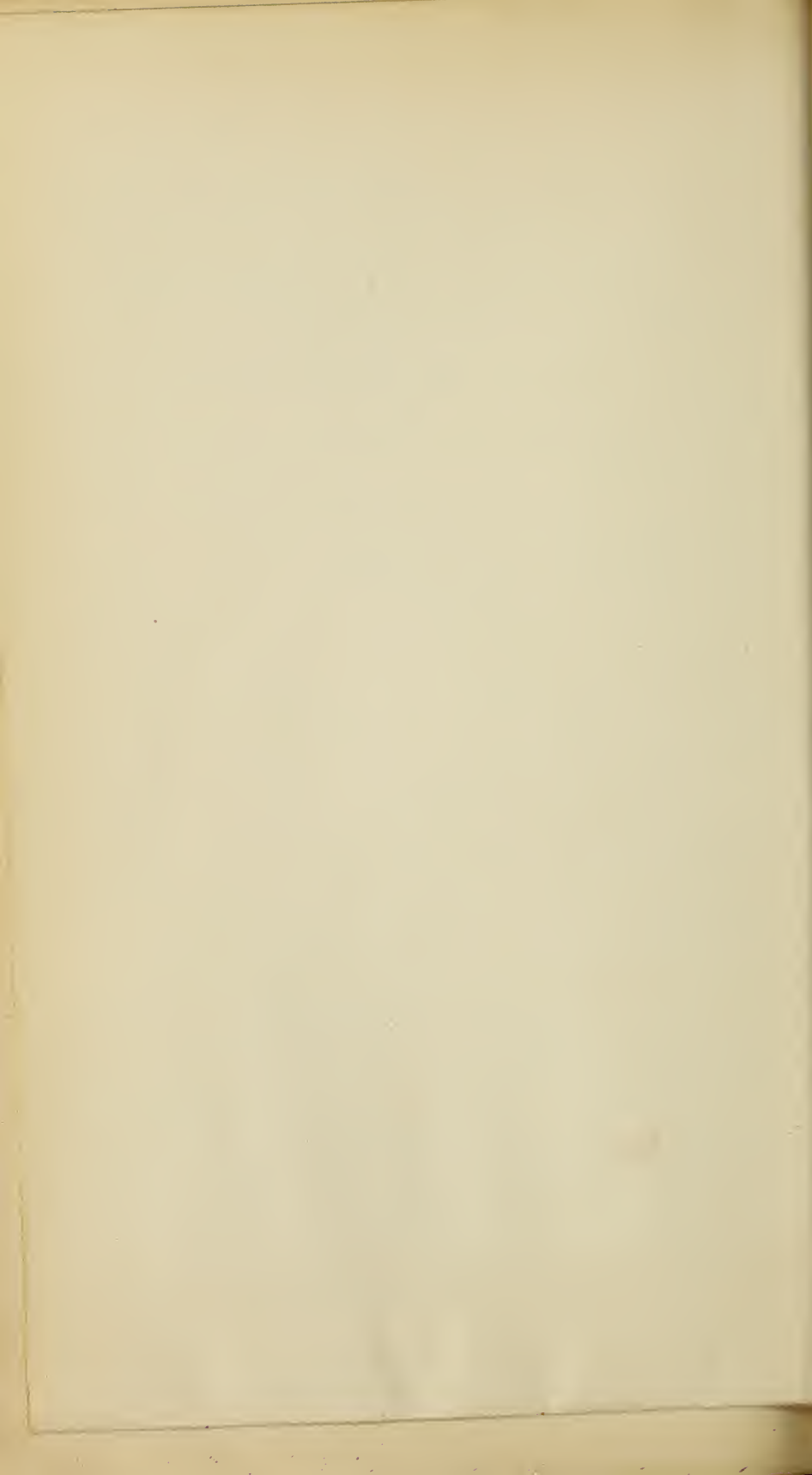
RECITAL OF VIOLIN MUSIC

by

PUPILS OF RUTH E. AUSTEN

PROGRAM

- CHRISTMAS CAROLS Away in a manger
The first Noël
Silent night
OWEN HERENE
FRANCIS HENNESSEY
- FOLKSONGS Polly Oliver
March of the men of Harlech
DAN BALABAN
- FOLKSONGS A French carol
Evensong
JAMES HICKEY
- ROECKEL Mamma's favorite tune
- HÄRTEL Jolly uncle
THOMAS DOLAN
- FOLKSONGS The little ducks
Flow gently, sweet Afton
Winter
BRADLEY BIGELOW, First Violin
FRANCIS MOULTON, Second Violin
MISS AUSTEN, Viola
- REINECKE Impromptu
Serenata
GERTRUDE COUGHLIN
- AHN CARSE Waltz
March
EDWARD SHEA
- BEETHOVEN Minuet
- DANCLA Petit rondo
FRANCIS SHEA
- DANCLA Polonaise
ROSEMARY HUGHES
- SÖCHTING Intermezzo, Woodland voices
Gavotte, Amaryllis
ADDOUS BARBER
- BACH Air on the G-String
Gavotte
ALICE SMITH
MARGARET AVEDOVECH, Accompanist
- DANBÉ Andante and air de ballet
RITA KOHLER
- AHN CARSE Minuet capricieux
LILLIAN WEINSTEIN
- MASSENET Meditation from THAÏS
MARION SIMON
- MOZART Minuet from the Symphony in E♭ major
- MENDELSSOHN On wings of song
MARION SIMON
LILLIAN WEINSTEIN
EMMA PEARLIN
RITA KOHLER



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, DECEMBER 11, 1931, AT 8:15 O'CLOCK

CONCERT

by

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

assisted by

THE CHORAL CLASS

of the Division of School Music

FRANCIS FINDLAY, *Supervisor*

and

ADVANCED STUDENTS



PROGRAM

PART I.

CONDUCTED BY THE DIRECTOR

- WEBER Overture to OBERON
CHAUSSON Poëme, for Violin and Orchestra
HARRY DICKSON, *Soloist*
RUBIN GOLDMARK . . Call of the Plains
VICTOR HERBERT . . Irish Rhapsody

PART II.

CONDUCTED BY MR. FINDLAY

- G. W. CHADWICK . . Noël, from the Symphonic Sketches

Three choruses without accompaniment:

- CESAR CUI Radiant Stars
PETER CORNELIUS . . Christmas Song
GRIEG Ave Maris Stella
HANDEL Hallelujah Chorus, *from* THE MESSIAH



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL
DECEMBER THE ELEVENTH

1931

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

assisted by

THE CHORAL CLASS

of the Division of School Music

FRANCIS FINDLAY, *Supervisor*

and

ADVANCED STUDENTS

PROGRAM



PART I.

CONDUCTED BY THE DIRECTOR

WEBER Overture to OBERON

CHAUSSON Poème, for Violin and Orchestra
HARRY DICKSON, *Soloist*

RUBIN GOLDMARK . . Call of the Plains

VICTOR HERBERT . . . Irish Rhapsody

PART II.

CONDUCTED BY MR. FINDLAY

G. W. CHADWICK . . Noël, from the Symphonic Sketches

Three choruses without accompaniment:

CESAR CUI Radiant Stars (Nocturne)

PETER CORNELIUS . . . Christmas Song
CONTRALTO SOLO, GLADYS MILLER

GRIEG Ave Maris Stella

HANDEL Hallelujah Chorus, *from* THE MESSIAH
ORGANIST, ELEANOR TAYLOR

The following notes upon the program have been prepared by Warren Storey Smith, of the Faculty.

Overture to OBERON

CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-King's Oath", to an English libretto by James Robinson Planché, was Weber's last opera, written in feverish haste by a man already far gone in consumption. Weber's honorarium was \$5,000, a princely sum for those days, but he did not live long to enjoy it. He conducted the *première* at Covent Garden on April 12, 1826, and eleven subsequent performances, and died within two months. The Overture, one of the finest flowerings of the romantic school, has long been a universal favorite. In it Weber disclosed at the fullest his mastery of the orchestra, his delicate fancy, and the high-mettled, spirited manner of writing that has given us the adjective, Weberish.

POÈME, for Violin and Orchestra

ERNEST CHAUSSON

(Born at Paris, January 21, 1855; died at Limay, June 10, 1899.)

One of the most gifted of the pupils of César Franck and a devoted disciple of that master, Chausson was one of those French composers who profited greatly by what Vincent d'Indy called the revitalizing of French music by Richard Wagner. The influences of both Franck and Wagner are directly traceable in Chausson's music, but modified by the composer's own dreamy, sensitive, slightly melancholy temperament. His premature death in a bicycle accident cut tragically short a promising career.

This Poème, originally for violin and piano, but later orchestrated by the composer, was written in 1896. In it Chausson's individual characteristics are well exemplified.

THE CALL OF THE PLAINS

RUBIN GOLDMARK

(Born in New York, August 15, 1872; now living there.)

Esteemed as composer in his own right, Rubin Goldmark enjoys the added distinction of being the nephew of Carl Goldmark, eminent Austrian composer of operas, symphonies and concert overtures. At present Mr. Goldmark is head of the department of composition in the Juilliard School in New York.

"The Call of the Plains" was originally written for the pianoforte and has been transcribed for orchestra by the composer.

IRISH RHAPSODY

VICTOR HERBERT

(Born at Dublin, Ireland, February 1, 1859; died at New York, May 26, 1924.)

Victor Herbert's fame as writer of operettas has overshadowed his achievements in other fields of music. Yet those compositions include two serious

operas, an oratorio, a symphonic poem, two concertos for violoncello and orchestra, and orchestral suites, besides the Rhapsody played at this concert.

Like the Hungarian Rhapsodies of Liszt and the later Rumanian Rhapsodies of Enesco, this Irish Rhapsody is based upon native melodies. The composer has given continuity to the work through the recurrence of certain of the themes and through the use as introduction of a portion of the brilliant concluding episode.

NOËL, from the Symphonic Sketches

GEORGE WHITEFIELD CHADWICK

(Born at Lowell, Mass., November 13, 1854; died at Boston, April 4, 1931.)

The Symphonic Sketches, "Jubilee", "Noël", "Hobgoblin" and "A Vagrom Ballad", are by many considered Mr. Chadwick's most characteristic, most representative orchestral music. The first two were written in December, 1895. The suite was published in 1907, and bears a dedication to Frederick S. Converse.

The following verse, which gives the clue to the poetic content of "Noël", is published in the score:

Through the soft, calm moonlight comes a sound:
A mother lulls her babe, and all around
The gentle snow lies glittering;
On such a night the Virgin Mother mild
In dreamless slumber wrapped the Holy Child,
While angel hosts were listening.

(Translation)

RADIANT STARS

CESAR CUI

(Born at Vilna, January 6, 1835; died at Leningrad, March 14, 1918.)

Cui was one of the five Russian composers, self-styled "The Invincible Band", who set themselves to the creating of a Russian school of music. Each of the others, Balakirev, Moussorgsky, Borodin and Rimsky-Korsakov, better exemplified the principles for which the coterie stood than did Cui, whose music is more reminiscent of that of the German romanticists, in particular of Schumann. He is best known in this country by certain songs and short choral pieces which possess intrinsically a high degree of charm.

Radiant stars, above the mountains glowing,
Gently smile upon the slumb'ring land;
Through the vale the quiet river flowing,
Softly murmurs on the moonlit sand.
Darkness, over all her soft wings sweeping,
Balmy fragrance draws from leaf and flower;
Tranquil eyes above, their watch are keeping,
Guarding all things in the midnight hour.

O'er the village, in the moonlight gleaming,
Broods the stillness of a world asleep;
Night holds all in calm and peaceful dreaming;
Earth and heav'n are hush'd in slumber deep.

CHRISTMAS SONG

PETER CORNELIUS

(Born at Mainz, Germany, December 24, 1824; died there October 26, 1874.)

One of the then daring spirits who espoused the cause of Wagner and Liszt and who was held in high esteem by both those masters, Cornelius is himself remembered today chiefly by the brilliant overture to his opera, "The Barber of Bagdad", and by a few songs and choruses. The Christmas Song, sung at this concert, has been arranged for solo voice and chorus by Walter Damrosch.

SOLO

Three kings have journeyed from the eastern land;
A star hath led them to Jordan's strand,
And in Judea inquire the three
Where the newborn infant king may be.
With gold and myrrh and incense sweet,
They bring the holy child an offering meet.
And brightly shineth the guiding star;
Unto the manger the kings repair,
With rapture on the boy they gaze,
And bow before him in joy and praise.
With gold and myrrh and incense sweet,
They bring the holy boy an offering meet.
O child of man! hold thee firm and true;
The kings come hither, O come thou too!
The star of mercy, the star of love
Shall point thee the pathway to Heav'n above;
And fail thee gold and incense sweet,
Lay thou thy heart at the Saviour's feet!
Bring him thy heart!

CHORUS

How radiant shines the morning star!
Around the Lord what splendors are;
Who may not bow before Him!
Oh, Ray of God, dispelling night,
To darkling souls thou bringest light,
Who faithfully adore Him!
Faithful Saviour,
Vain is never our endeavor, still confiding,
Lord, on Thee, our hope abiding!

AVE MARIS STELLA

EDVARD HAGERUP GRIEG

(Born at Bergen, June 15, 1843; died there September 4, 1907.)

Although he wrote no opera or symphony, Grieg is justly considered the greatest of Norwegian composers by reason of his originality as melodist and harmonist and the perfection of his smaller vocal and instrumental pieces.

Ave maris stella,
 Dei Mater alma,
 Atque semper Virgo
 Felix coeli porta.

Vitam praesta puram,
 Iter para tutum,
 Ut videntes Jesum
 Semper collaetemur.

Solve vincla reis,
 Profer lumen cæcis,
 Mala nostra pelle,
 Bona cuncta posce.

Sit laus Deo Patri,
 Summo Christo decus,
 Spiritui Sancto,
 Tribus honor unus. Amen.

Hallelujah Chorus from THE MESSIAH

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

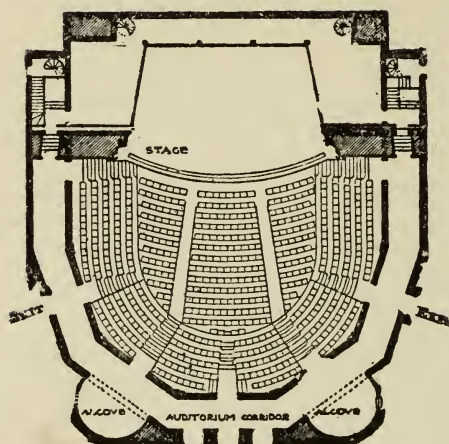
Handel finished "The Messiah" on September 14, 1741, having been at work on this greatest of his oratorios but twenty-four days. The story is told that his servant found him at his table facing the recently-composed Hallelujah Chorus and exclaiming, "I did think I did see all Heaven before me, and the great God Himself!"

Hallelujah! for the Lord God omnipotent reigneth.

Hallelujah! The kingdom of this world is become the kingdom of our Lord,
 and of His Christ, and He shall reign forever and ever,
 King of Kings, and Lord of Lords,
 And He shall reign forever and ever, Hallelujah!

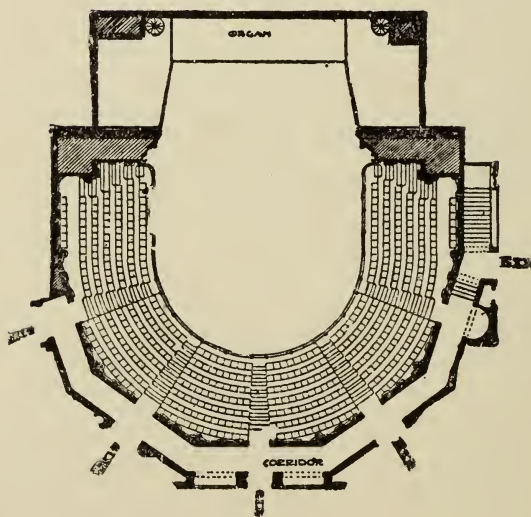
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



RECITAL HALL

SATURDAY AFTERNOON, DECEMBER 12, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BACH Prelude and Fugue in D major
CATHERINE SCHWARTZ (Dorchester)

HANDEL Sonata in A major, for Violin
JOHN BLACKWOOD (Brookline)

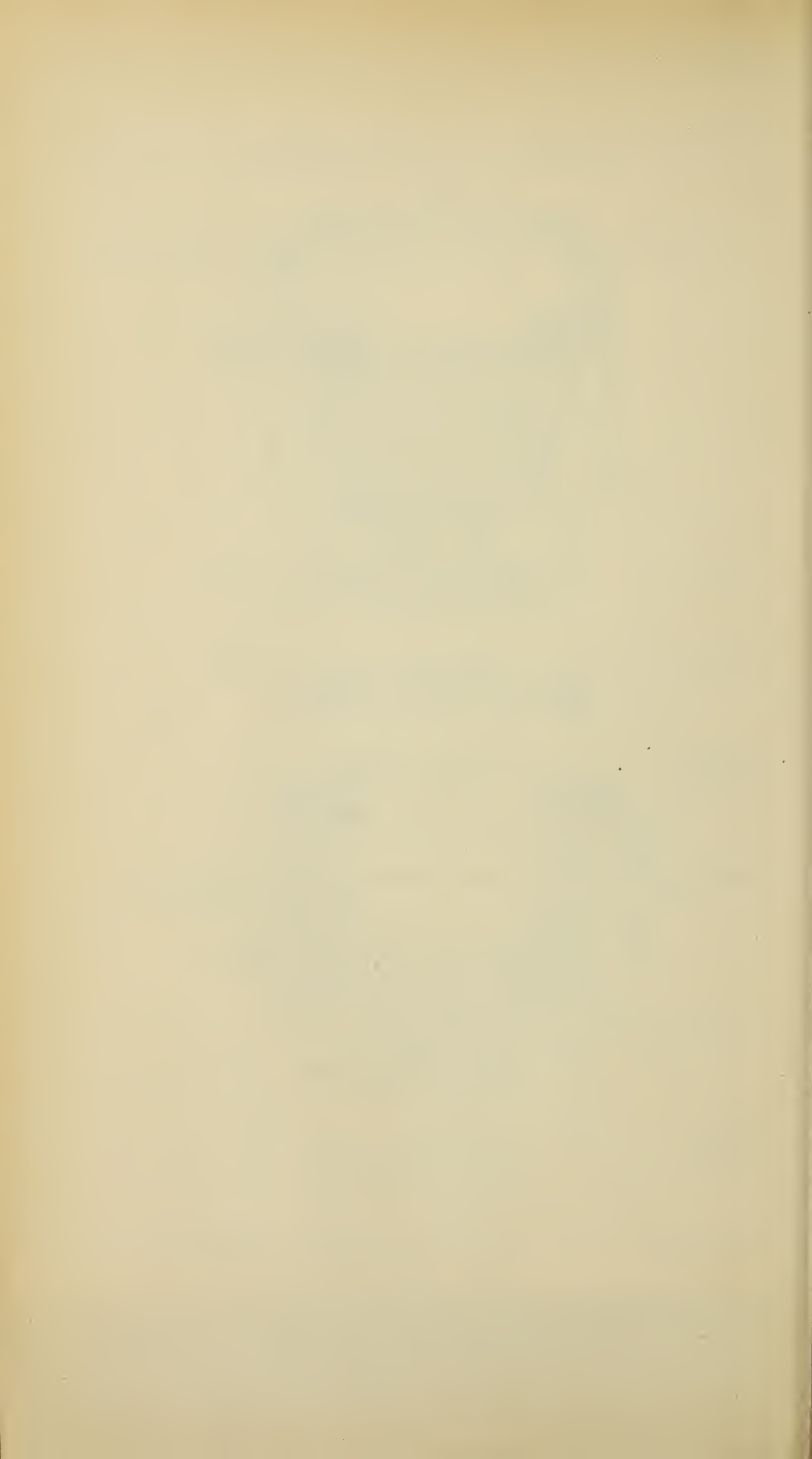
LEGRENZI Che fiero costume
CAREW The Piper of Love
DOROTHY GILL (Roslindale)

MOZART First movement of the Pianoforte Trio
in B \flat major (Köchel no. 502)
ALICE GRAY HARRISON (Atlanta, Ga.)
WALTER SCHEIRER (Mahanoy City, Penn.)
RICHARD LOVEWELL (Eric, Penn.)

WALTON O'DONNELL . Before the Dawn
MILDRED KING (Boston)

LULLY Bois epais
SECCHI Lungi dal caro bene
EDGAR BEAL (Wakefield)

SCHUMANN First Tempo of the Sonata in G minor, op. 22
FRANK ALEXIK (Westfield)



GEORGE W. BROWN HALL
MONDAY EVENING, DECEMBER 14, 1931, AT 8:15 o'clock

CONCERT
by
BETA CHAPTER
MU PHI EPSILON



PROGRAM

JOHN IRELAND . . . The Island spell
Ragamuffin

NORA GILL

MARCELLO Il Mio Bel Foco
FOURDRAIN Le Vieux Moulin
VIDAL Aubade, from CYMBELINE

BERNICE SPRATLER
FLORENCE WILDE, Accompanist

CÉSAR FRANCK . . . Sonata, for Violin and Pianoforte
Allegretto ben moderato
Allegro
Recitative—Fantasia
Allegretto poco mosso

RUTH AUSTEN
BARBARA WHITMAN

FAURÉ Mell
CHARPENTIER Le Serenade à Witteau
MACKENZIE Hush thee, my baby
GERMAN Who'll buy my Lavender

NORMA JEAN ERDMANN
ALEENE GROSSART, Accompanist

GLUCK Ballet
CHOPIN Ballade in F major

MARY RUTH MATHEWS

Steinway Pianoforte



JORDAN HALL

TUESDAY AFTERNOON, DECEMBER 15, 1931, AT 4:00 O'CLOCK

CONCERT

by

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

assisted by

THE CHORAL CLASS

of the Division of School Music

FRANCIS FINDLAY, *Supervisor*

and

POST-GRADUATE STUDENTS



PROGRAM

PART I.

CONDUCTED BY THE DIRECTOR

WEBER Overture to OBERON

RUBIN GOLDMARK . . Call of the Plains

VICTOR HERBERT . . Irish Rhapsody

PART II.

CONDUCTED BY MR. FINDLAY

G. W. CHADWICK . . Noël, from the Symphonic Sketches

Three choruses without accompaniment:

CESAR CUI Radiant Stars (Nocturne)

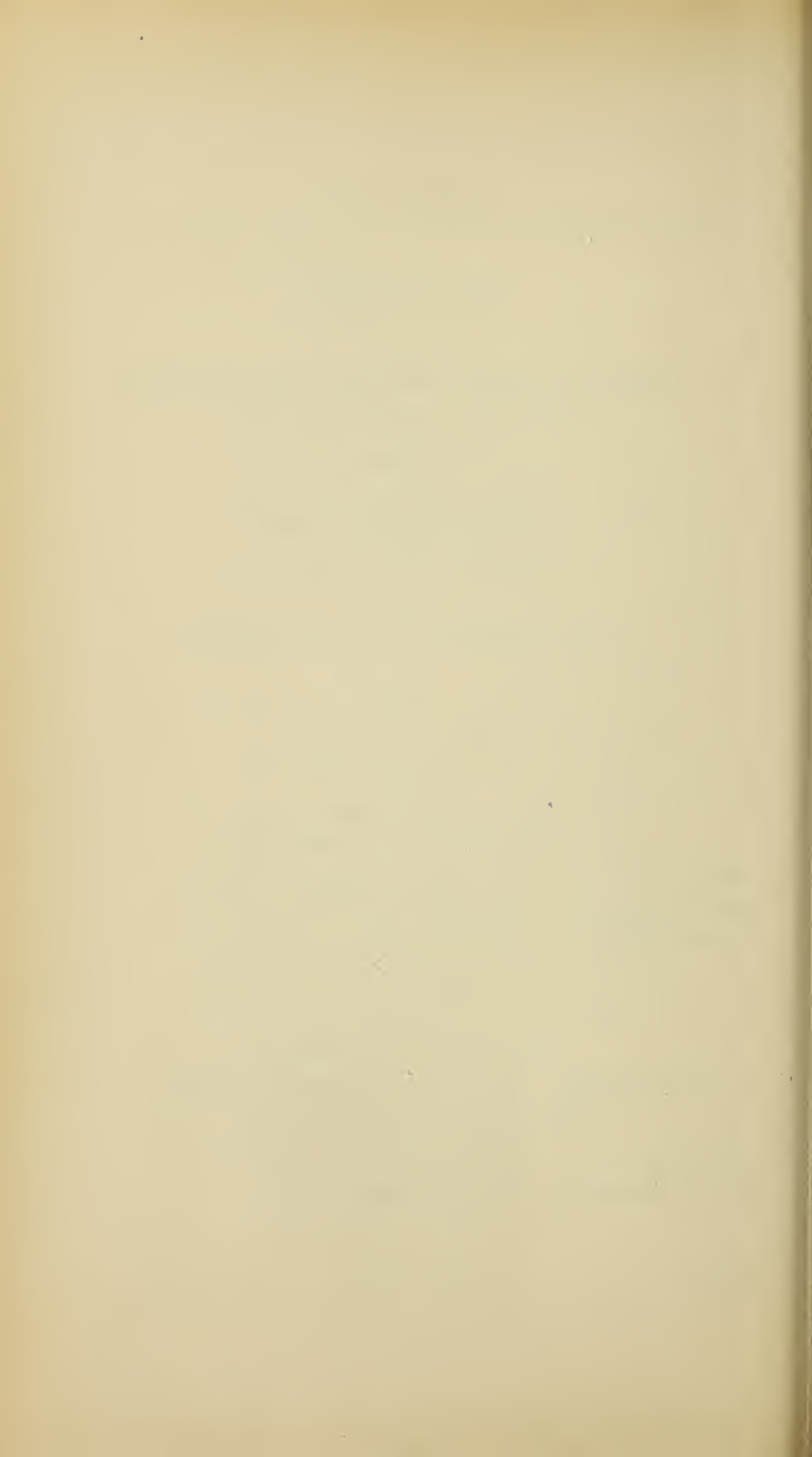
PETER CORNELIUS . . Christmas Song

CONTRALTO SOLO, GLADYS MILLER

GRIEG Ave Maris Stella

HANDEL Hallelujah Chorus, *from* THE MESSIAH

ORGANIST, ELEANOR TAYLOR



GEORGE W. BROWN HALL

TUESDAY EVENING, DECEMBER 15, 1931, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

FORD MONTGOMERY

(Class of 1930)



PROGRAM

BACH Prelude and Fugue in F \sharp major

BEETHOVEN Sonata, op. 27, no. 2

Adagio sostenuto

Allegretto

Presto agitato

CHOPIN Trois Écossaises

D major

G major

D \flat major

CHOPIN-LISZT Nocturne (My Joys)

CHOPIN Etude in G \flat major, op. 25, no 9

GRIFFES The White Peacock

BEHREND The Old Scissors Grinder

SAINT-SAËNS Toccata in F major

Steinway Pianoforte



RECITAL HALL

THURSDAY AFTERNOON, DECEMBER 17, 1931, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

HAYDN Theme and Variations in F minor

ELIZABETH LEWIS (Muskegon, Mich.)

DE LUCA Non posso disperar

CIMARA Stornello

MADELINE SABEL (Cambridge)

FLORENCE WILD, Accompanist

MACDOWELL Adagio from Norse Sonata, op. 57

BARBARA WHITMAN (Bangor, Maine)

GRÉTRY Air d'Aucassin et Nicolette

PRISCILLA MORNEAULT (Portland, Maine)

FLORENCE WILD, Accompanist

SCHUMANN Novelette in F major, op. 21, no. 1

LOUISE GOLDFORB (Dorchester)

DEBUSSY Nocturne in D \flat major

ESTHER ASHER (Portland, Maine)

WIDOR Contemplation

VIDAL Ariette

ANICETA SHEA (Newport, R. I.)

GLADYS MILLER, Accompanist

LISZT Forest Murmurs

EDGAR BEAL (Wakefield)

JORDAN HALL

FRIDAY EVENING, DECEMBER 18, 1931, AT 8:15 O'CLOCK

CONCERT

by

THE CLASS IN BRASS ENSEMBLE

under the direction of

LOUIS KLOEPFEL, OF THE FACULTY

assisted by

ADVANCED STUDENTS



PROGRAM

HUGO KAISER . . . March

VERDI Ouverture, Nabucodonosor

IRELAND The Island Spell }
RACHMANINOV . . . Humoresque } for Pianoforte
NORA GILL (West Roxbury)

BIZET Aragonaise from CARMEN

ARDITI Il bacio

SULLIVAN The sun, whose rays are all ablaze,
from THE MIKADO

SULLIVAN The hours creep on a-pace, *from PINAFORE*
FLORENCE JANE BARBIERS (Boston)

STRAUSS Blue Danube Waltz

WAGNER Prayer from LOHENGRIN

CHABRIER Bourrée Fantasque, for Pianoforte
FRANK ALEXIK (Westfield)

ELGAR Salut d'Amour

SARASATE Zigeunerweisen, for Violin
PIERINO DiBLASIO (Somerville)

VON BLON March, Flag of Victory

Steinway Pianoforte



RECITAL HALL

SATURDAY AFTERNOON, DECEMBER 19, 1931, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

LESCHETIZKY . . . Toccata in D minor, op. 46

PRISCILLA BEDELL (Woodsville, N. H.)

VERDI Ave Maria, from OTHELLO

THOMAS CAMPION . Her rosie cheeks

MAY FAULDER (Carlisle, England)

GLADYS MILLER, Accompanist

CYRIL SCOTT Lento

EUGENE NICKERSON (Medford)

MOZART First movement of the Pianoforte Trio
in B \flat major, Köchel no. 502

JOHN F. GRUBER (Arlington)

DOROTHY HUSE (Boston)

RICHARD LOVEWELL (Erie, Penn.)

SCHUMANN Romanze in F \sharp major, op. 28, no. 2

CHARLES McDERMOTT (Attleboro)

PUCCINI O mio babbino caro

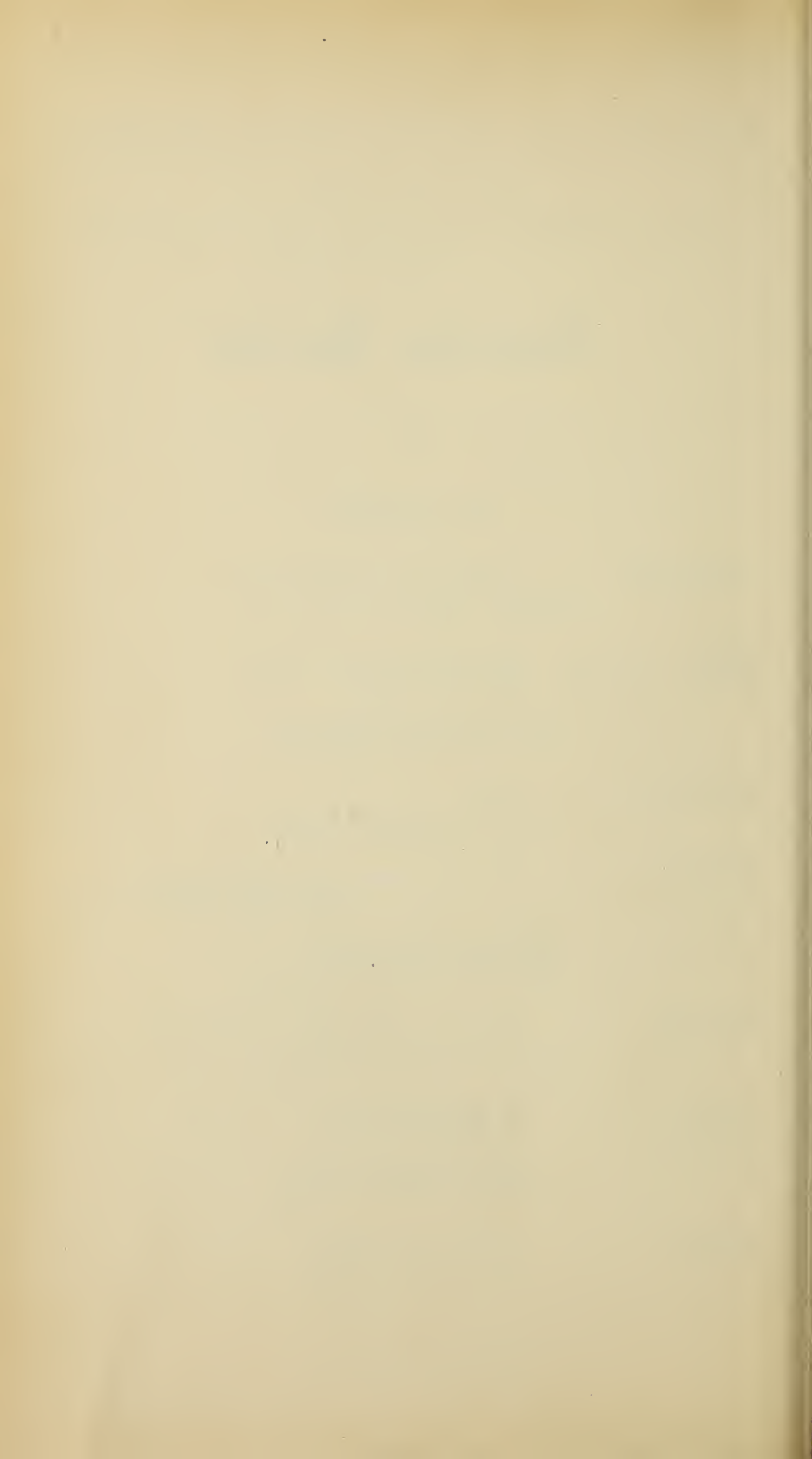
BEMBERG Nymphes et Sylvains

GLORIA GLENCOE (Boston)

GLADYS MILLER, Accompanist

DEBUSSY Jardins sous la pluie

RUTH ENDERS (Cohasset)



JORDAN HALL

TUESDAY AFTERNOON, DECEMBER 22, 1931, AT 4:15 O'CLOCK

CONCERT
by the
ORCHESTRAL CLASS

with
STUDENT-CONDUCTORS
under the direction of
FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

MENDELSSOHN . . . Overture to the Hebrides, "Fingal's Cave"

JOHN J. SETTE, Conductor

HAYDN Symphony in E \flat , "Paukenwirbel", Altmann

no. 103

I. Adagio; Allegro

RHONA PERKINS, Conductor

II. Andante

HELEN KERR, Conductor

III. Menuetto

ROBERT MONTGOMERY, Conductor

IV. Allegro

SIDNEY G. ABBOT, Conductor

DVOŘÁK Slavonic Dances

I. Presto

AGNES T. SANTRY, Conductor

II. Allegretto scherzando; Allegro vivo

MIRIAM C. ALLISON, Conductor

III. Poco allegro

JOHN M. LYONS, Conductor

IV. Tempo di menuetto

IPPOCRATES PAPPOUTSAKIS, Conductor

RECITAL HALL

MONDAY EVENING, JANUARY 4, 1932, at 8:15 o'clock

JUNIOR DEPARTMENT

PIANOFORTE RECITAL

by

Pupils of Elisabeth Joanne Schulz

PROGRAM

ENGLISH FOLK-TUNE . . Good King John
ELISABETH SCHULZ . . Rain, Raindrops, Rain,
On My Window-pane

LILLIAN JEFFREY

BEETHOVEN Für Elise

KULLAK The Clock

LUCILLE MEZANSKY

C. GRAZIANI-WALTER . Charmeuse

GRIEG March of the Dwarfs

HELEN PAPPAS

BAINBRIDGE CRIST . . A Waltzing Doll

ELISABETH SCHULZ . . The March Wind

ROSE RONCI

EMIL KRONKE Chanson triste

TCHAIKOVSKY Chant sans paroles

HAGOPE BOGOSIAN

KULLAK The Ghost in the Fireplace

Little Cradle Song

Grand Parade

BLOSSOM GORFINKEL

KULLAK Barcarolle

SCHUMANN Hunting Song

LILLIAN LEVINE

MENDELSSOHN Barcarolle

Tarantella

MIRIAM GORFINKEL

SCHUMANN Knight Rupert

MOZART Andante from Sonata no. 1

ELISABETH SCHULZ . . The Donkey Cart

On the East Boston Ferry

(Boston Harbor Sketches)

LEONARD P. LANDRY, JR.

BEETHOVEN Bagatelle

MENDELSSOHN Spinning Song

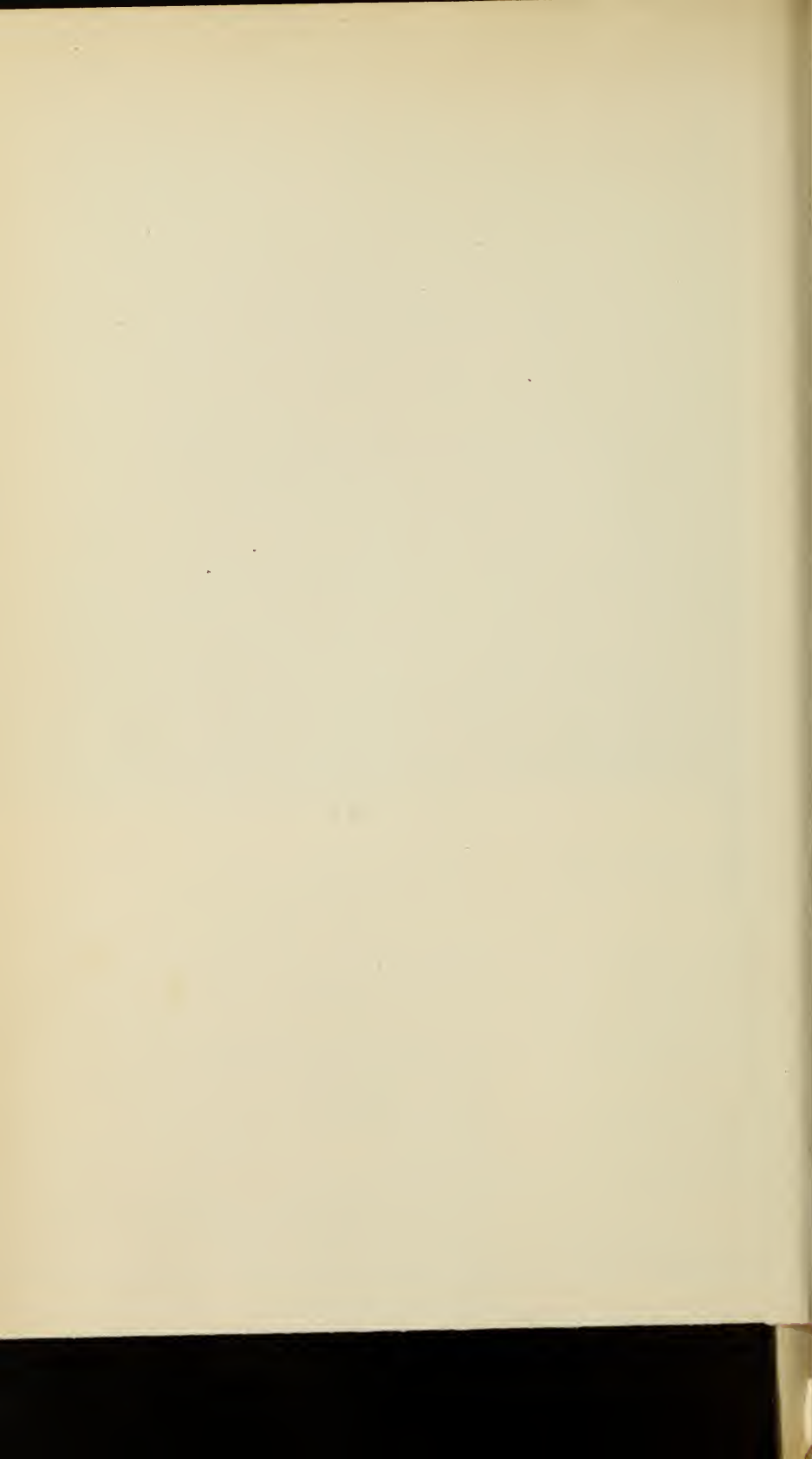
MILDRED BREIDING

MENDELSSOHN Hunting Song

BRAHMS-GRAINGER . . Cradle-Song

GRAINGER Country Gardens

BARBARA M. BENNETT



RECITAL HALL

THURSDAY AFTERNOON, JANUARY 7, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

MOZART First movement of the Pianoforte Sonata
in G major
ANTIGONE ECONOMIDES (Athens, Greece)

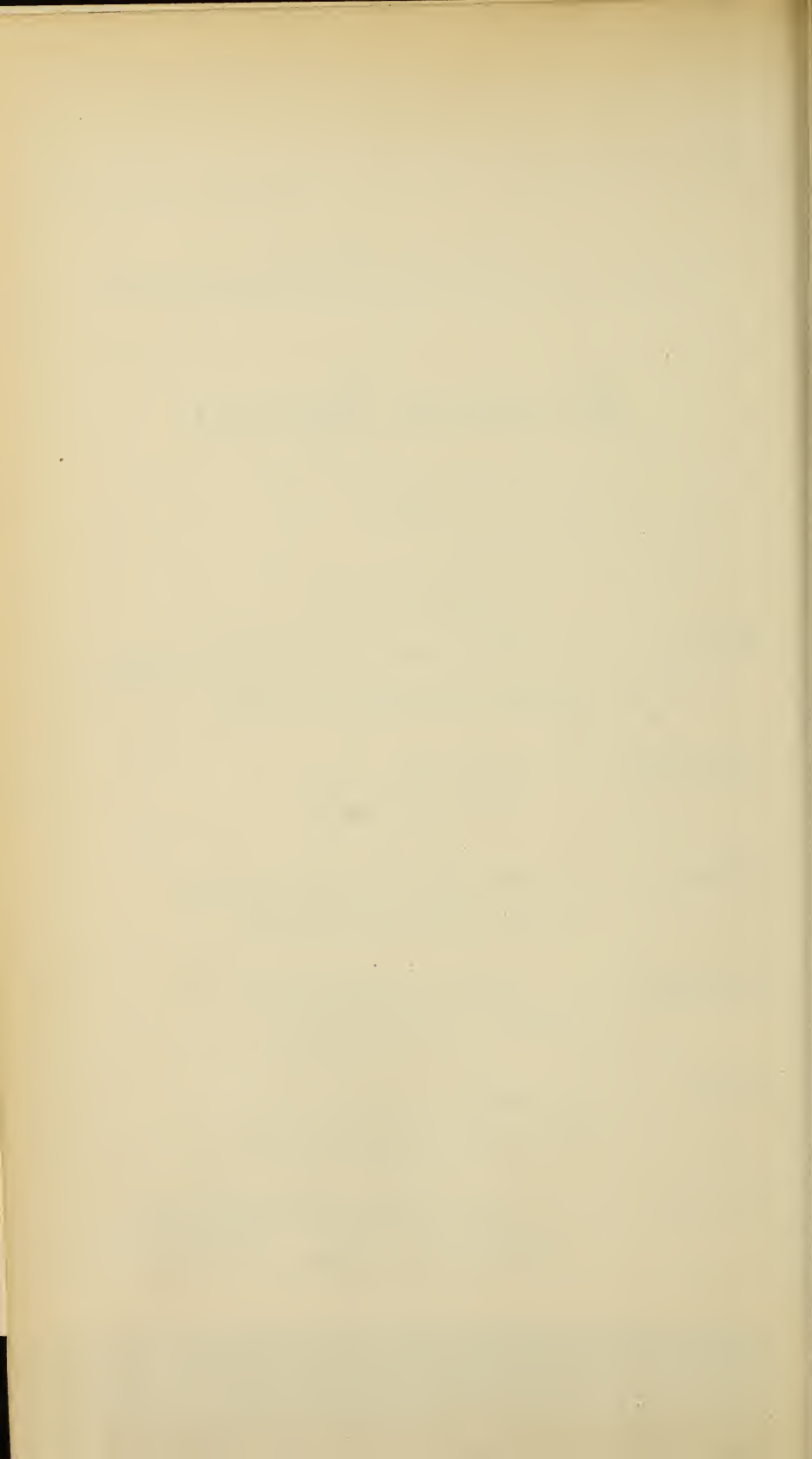
CYRIL SCOTT Lotus Land
VIVIAN HODGE (Boston)

CHOPIN Nocturne in B \flat minor, op. 9, no. 1
VICTORIA AZNAVOORIAN (Medford)

HINDEMITH Einleitung und Lied, op. 37
HELEN L. GAMANS (Fairhaven)

BRIDGE April
EVELYN POSTON (Martinsville, Indiana)

BEETHOVEN First movement of the Pianoforte Sonata
in E minor, op. 90
HAROLD CHAPMAN (Quincy)



RECITAL HALL

SATURDAY AFTERNOON, JANUARY 9, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

PARADISE Toccata

DAQUIN Le coucou

SCARLATTI Sonata in D major

FRANCES VISALLI (Lynn)

SAINT-SAËNS Chanson Napolitaine

DOROTHY DeMARIA (Woodland, Calif.)

CHOPIN Valse in C \sharp minor, op. 64, no. 2

LEWIS HULL (Haverhill)

BEETHOVEN First movement of the Pianoforte Trio
in C minor, op. 1, no. 3

ESTHER ASHER (Portland, Maine)

MERVIN WHITCOMB (Belmont)

DOROTHY LUTZ (Watertown)

DEBUSSY Poissons d'or

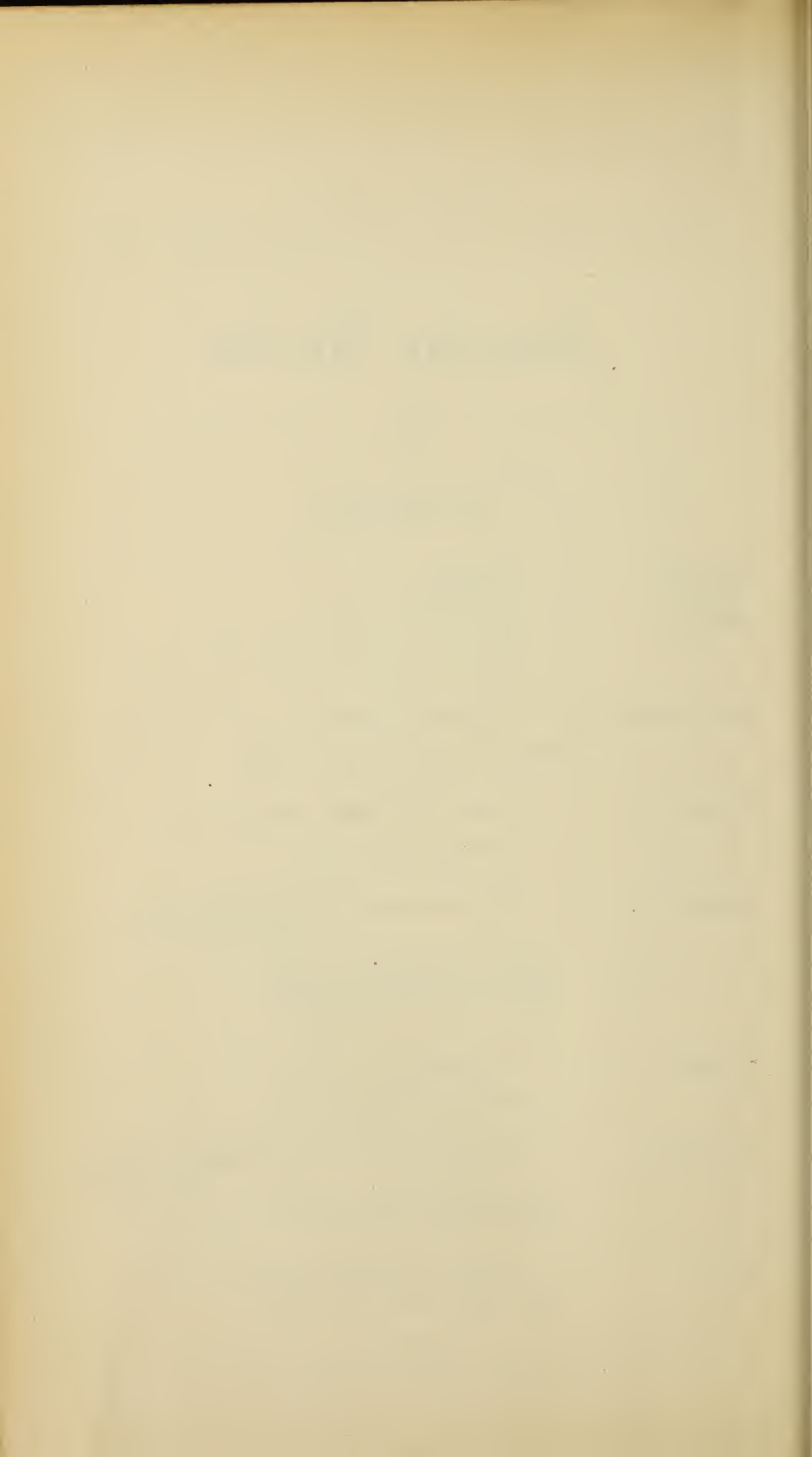
VERONA DURICK (Somerville)

BEETHOVEN Rondo from the Pianoforte Sonata in E major,
op. 14, no. 1

MURIEL BURT (South Orange, N. J.)

JUON Intermezzo grotesque, op. 18, no. 4

SALVATORE MESSINA (Somerville)



GEORGE W. BROWN HALL

WEDNESDAY EVENING, JANUARY 13, 1932, AT 8:15 O'CLOCK

FLUTE RECITAL

by

RALPH JOHNSON

LEO LITWIN, *Accompanist*



PROGRAM

J. S. BACH Sonata IV.

Andante—Presto
Allegro
Adagio
Minuetto

CH. M. WIDOR . . Suite, op. 34

Moderato
Romance
Scherzo

GEORGES ENESCO . . Cantabile et Presto

PHILIPPE GAUBERT . Deuxieme Sonate

Pastorale
Andante
Assez vif

New England Conservatory of Music

LYRIC ACTION RECITAL
(IN COSTUME)

by

VERNICE COOLIDGE

under the direction of

CLAYTON D. GILBERT

of the Dramatic Department

Assisted by

WEENONA LANDER,

Violinist

EMILY N. DURETTE,

Violoncellist

GERTRUDE G. BRAILEY,

Pianist



RECITAL HALL

WEDNESDAY EVENING, JANUARY 13, 1932

AT 8:15

Programme



I.

IN ELIZABETHAN DAYS

A. Walter Kramer

II.

THREE SONGS OF THE 18th CENTURY

Oh, sleep, why dost thou leave me?
Bid me discourse
Where be going?

Handel
Bishop
Old English

III.

Chinese Dance
The Lady Picking Mulberries
The Singing Girl of Ning-Po

Bainbridge Crist
Edgar S. Kelley
Arr. by Lander

IV.

ALONG THE HWANG-HO

William Lester

In the House of the Black Cormorants
The Heron Tower

V.

Jeunesse
Poème
Aubade

Charles Fonteyne Manney
Fibich
Eugene Gandolfo

VI.

Aria d'Ophelie, *from* "Hamlet"

Thomas

Programme



VII.

SELECTION *from* "Apple Blossoms"

Kreisler-Jacobi

VIII.

You are free }
Who can tell } *from* "Apple Blossoms"

Kreisler-Jacobi

IX.

CARNAVAL VÉNITIEN

J. Burgmein

Florindo

Rosaura

Colombine

X.

CANZONI DELLA BELLA NAPOLI

Lo Granatiello

Arr. by Favilli

La Fiera de Mast' Andrea

" " "

Graziella

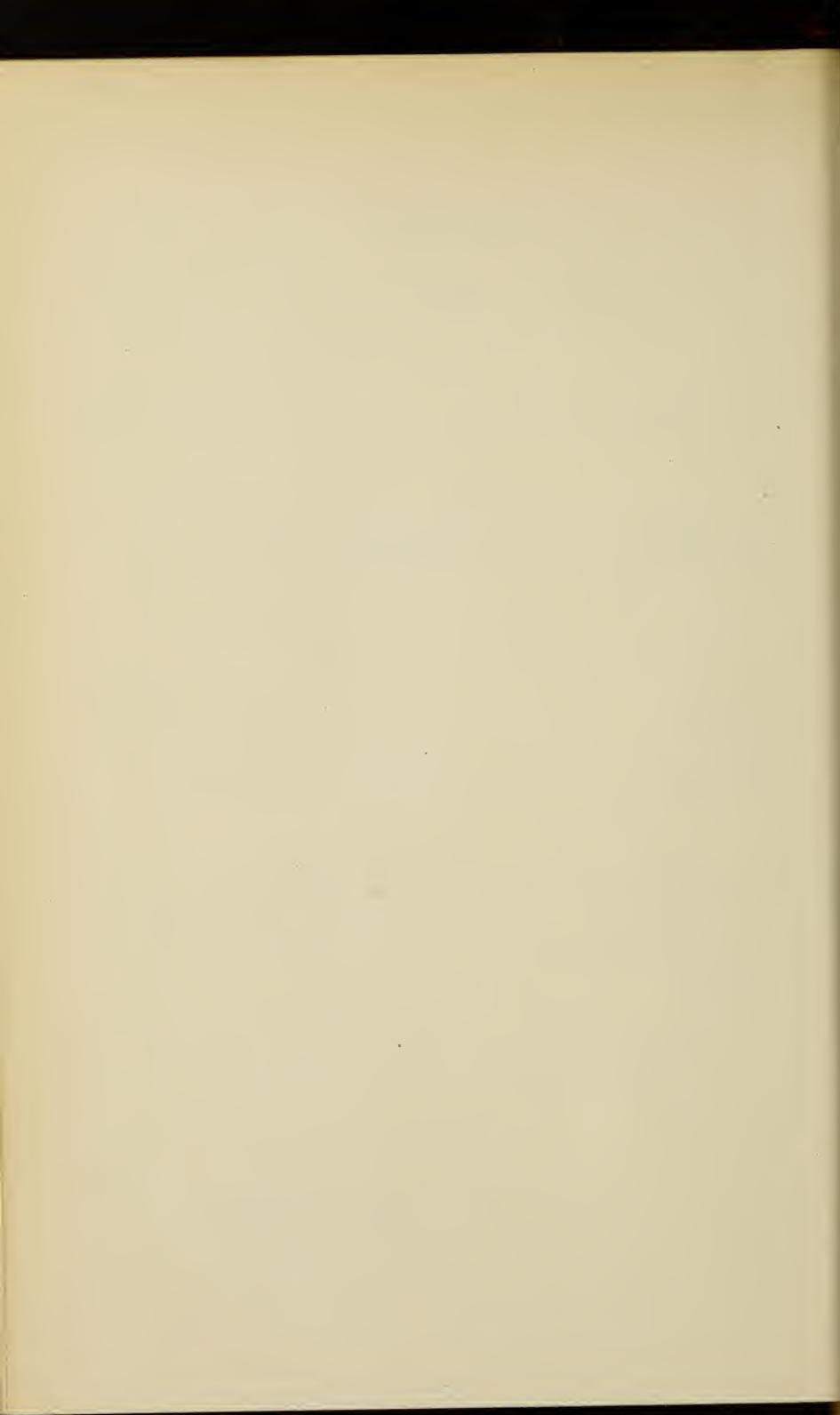
" " "

L'Estasi

Arditi

IVARD STRAUSS, . . . Stage Manager

Mason and Hamlin Pianoforte



JORDAN HALL

FRIDAY EVENING, JANUARY 15, 1932, AT 8:15 O'CLOCK

CONCERT

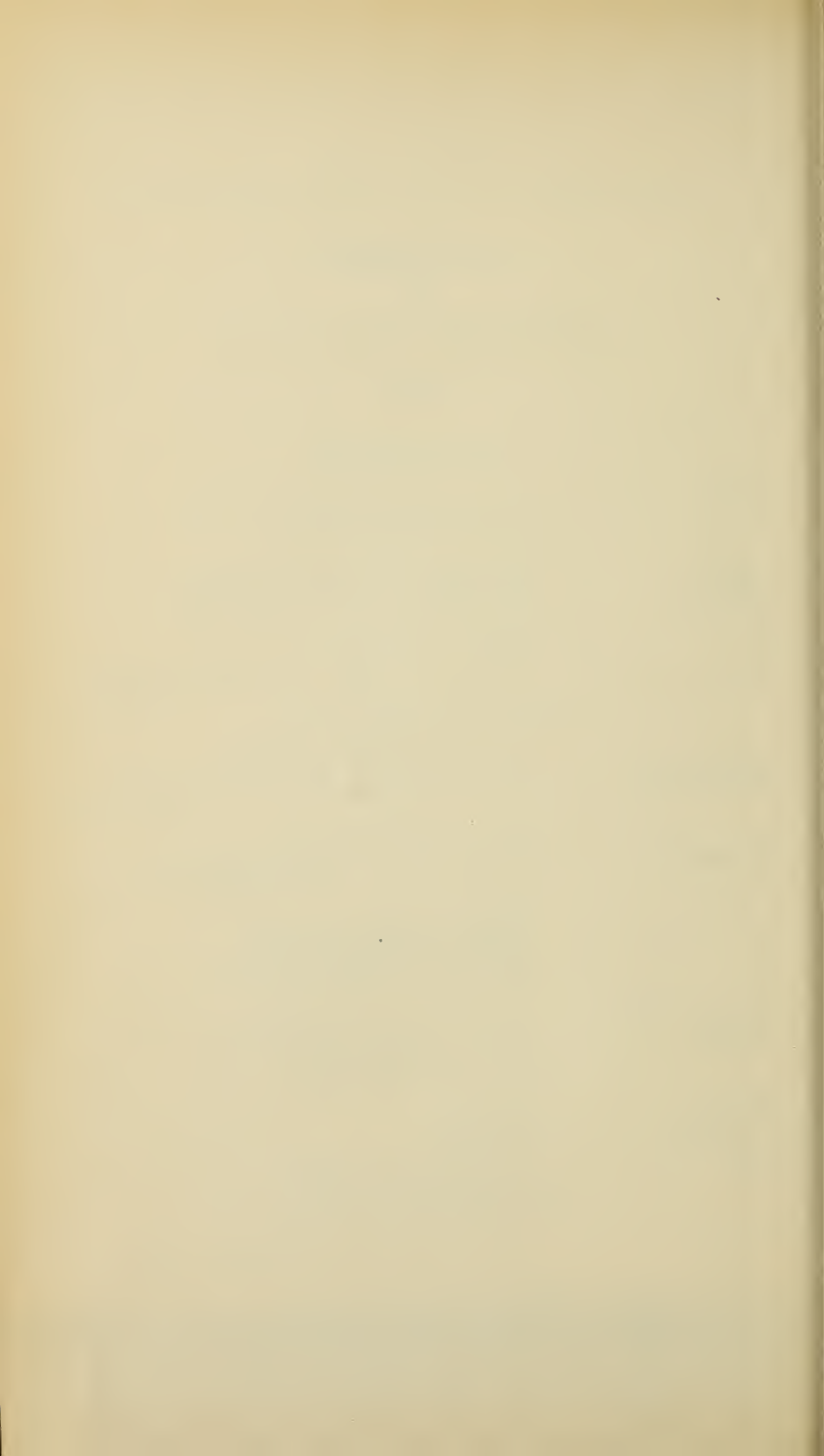
by

ADVANCED STUDENTS



PROGRAM

- PIERNÉ Scherzando in C minor, for Organ
ELEANOR D. ANDERSON (Brockton)
- CHOPIN Nocturne in C minor, op. 48, no. 1
GRIFFES The Fountain of the Acqua Paola
COLETTE LIONNE (Boston)
- BRUCH Prelude and Adagio of the Violin Concerto
in G minor
SHELDON ROTENBERG (Attleboro)
BARBARA WHITMAN, Accompanist
- MACDOWELL First movement of the Pianoforte Sonata,
op. 57, no. 3
LILLIAN ROOD (Dallas, Penn.)
- BEETHOVEN First movement of the String Quartet
in G major, op. 18, no. 2
RENATO PACINI (Utica, N. Y.)
GABRIEL ACCARDI (Cambridge)
NEWMAN GOLDSCHMIDT (Revere)
CHARLOTTE DAVIES (Arlington)
- RACHMANINOV Etude Tableau in G minor
CHOPIN Etude in E minor, op. 25, no. 5
MARY MORRISSEY (Medford)
- DEBUSSY Beau soir
CHAUSSON Le charme
BIZET Habanera, from CARMEN
LILLIAN PERRON (Fall River)
HELEN GILLIS, Accompanist
- SMETANA Last movement of the Pianoforte Trio
in G minor
WILLIAM HADDON (Milton)
RENATO PACINI (Utica, N. Y.)
EDWIN STUNTZNER (Attleboro)



RECITAL HALL

SATURDAY AFTERNOON, JANUARY 16, 1932, AT 1:05 O'CLOCK

Saturday Recital



CHOPIN Etude in F minor, op. 10, no. 9

PRISCILLA BEDELL (Woodsville, N. H.)

CHOPIN Valse in E♭ major, op. 18

CLARA SERAFINELLI (Quincy)

HÄNDEL Where'er you walk, from "Semele"

PROTHEROE Ah, Love but a Day

WILLIAM O'CONNELL (Malden)

GERTRUDE BRAILEY, Accompanist (Boston)

SCHUMANN Faschingsschwank aus Wien, op. 26

JOSEPH RICHARDS (Somerset, Bermuda)

MOZART First movement of the String Quartet
in D major, (Peters Ed., no. 7)

DOROTHY MANN (Jamaica Plain)

RUTH NEWHOUSE (Kuna, Idaho)

JAMES ULMER (Los Angeles, Calif.)

DOROTHY LUTZ (Watertown)

GRANADOS Deux petites valse espagnoles

IDELLA CHOW (Portland, Oregon)

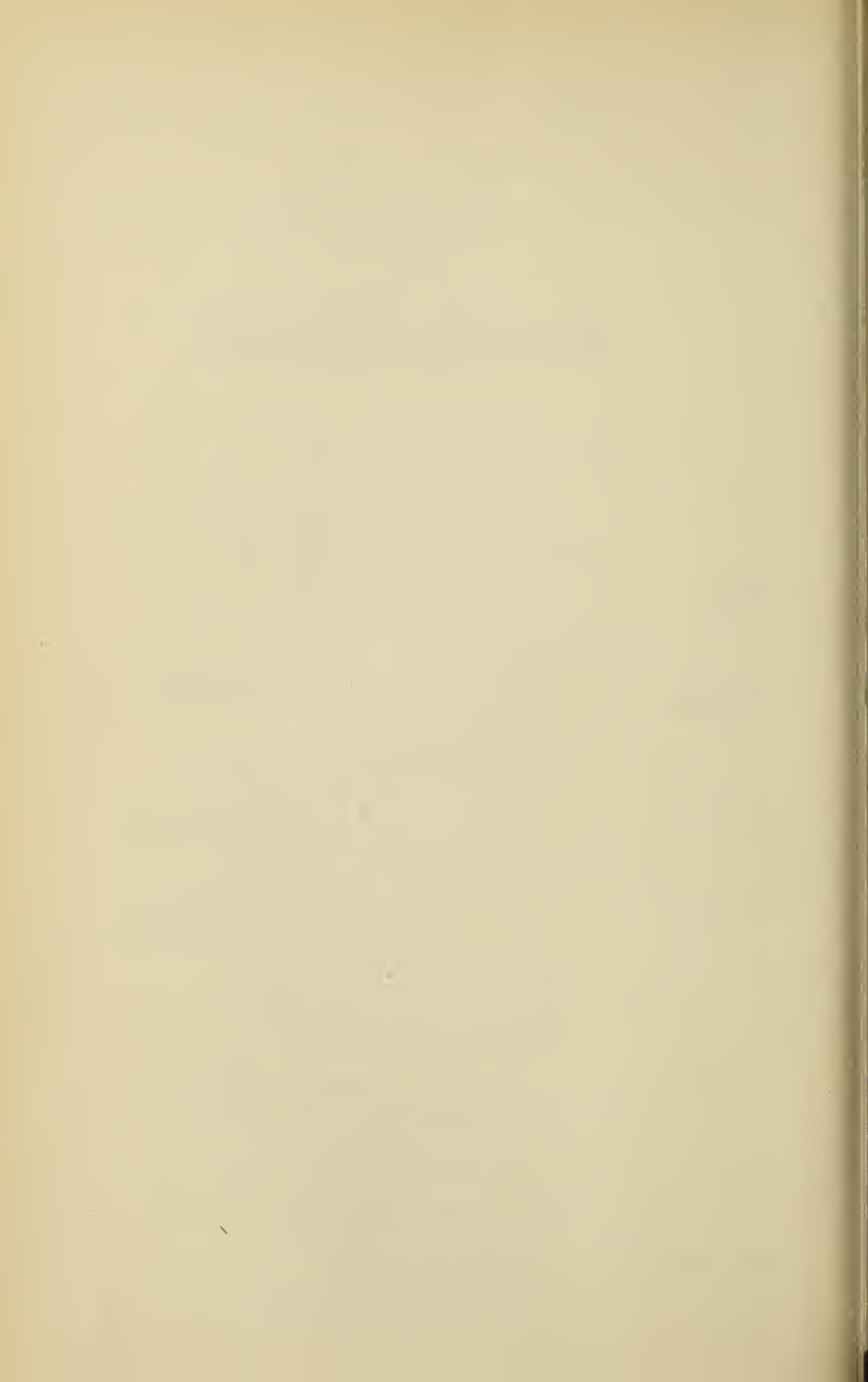
RAVEL La vallée des cloches

RUBY SWANSON (Lexington)

SAINT-SAËNS Toccata in F major

FRANCES BASSETT (Hyannis)

Steinway Pianoforte



New England Conservatory of Music

INFORMAL PIANOFORTE RECITAL

by

Pupils of Anna Stovall Lothian



GEORGE W. BROWN HALL

TUESDAY EVENING, JANUARY THE NINETEENTH

NINETEEN HUNDRED AND THIRTY-TWO

AT 8:15

PROGRAM



BACH Bourrée I., Bourrée II., English Suite no. 2
BRAHMS Intermezzo in C major

LENA MARIE SMITH

FAURÉ Romance sans paroles

IDA TRACY

BEETHOVEN Presto, from the Sonata in E♭ major, op. 31

WAI TSUEN LEI

SCHUBERT-LISZT . . Du Bist die Ruh'

MARY GARVIN HAMMOND

COPELAND España Cañi, Spanish Folksong
(Origin unknown)

ELIZABETH HART

DEBUSSY Arabesque in G major

FLORENCE BORAKS

GLINKA-BALAKIREW . The Lark

SCHUBERT Moderato, from the Sonata in A minor, op. 42

MARY DABBS

BRAHMS-GRAINGER . Lullaby
Rhapsody in B minor

MARTHA FISHER

CHOPIN Nocturne in C minor

DOROTHY SMITH

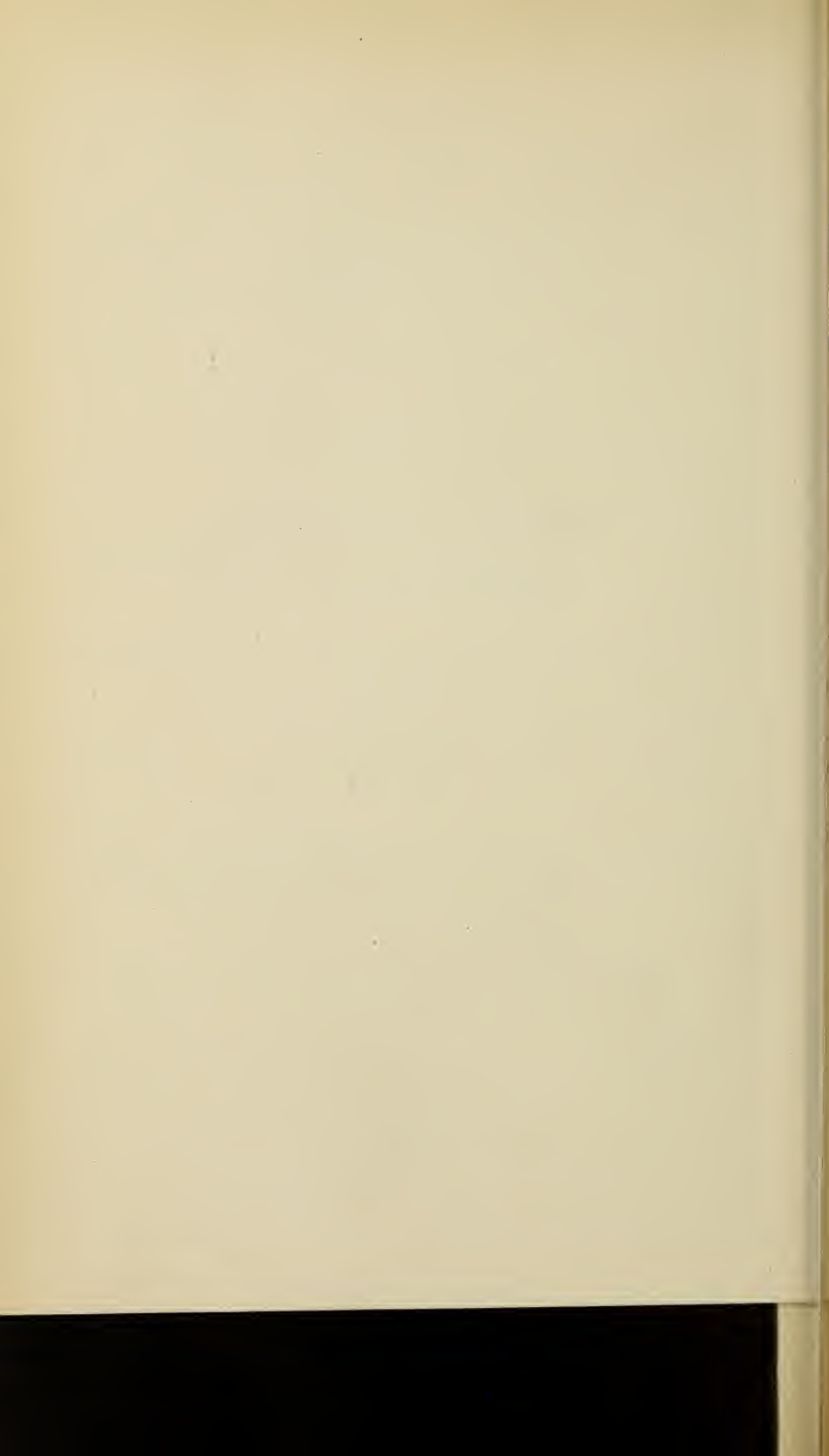
PROGRAM



- IBERT A Giddy Girl
The Little White Donkey
- GUION Sheep and Goat Walkin' to the Pasture
(Old fiddler's breakdown)
ELIZABETH WEEMS
- LISZT Etude in D \flat major
MARION EMERSON
- CHOPIN Nocturne in C \sharp minor, op. 27, no. 1
- SCHUMANN Andantino and Scherzo from the Sonata
in G minor
HELEN CANTERBURY
- CORA GATINEAU . . *Waltz
CORA GATINEAU
- JOHN WRIGHT . . . *Pensées Traversantes
*Improvisation
JOHN WRIGHT
- ELISABETH SCHULZ . On the East Boston Ferry
Nantasket (From Boston Harbor Sketches)
*Puck
*Blue River
*Leap Frog
ELISABETH SCHULZ

*First performance

Steinway Pianoforte



GEORGE W. BROWN HALL

WEDNESDAY EVENING, JANUARY 20, 1932, AT 8:15 O'CLOCK

FIRST CHAMBER CONCERT

by Members of the Faculty

HARRISON KELLER, *Violin*

JESÚS MARÍA SANROMÁ, *Pianoforte*



PROGRAM

BEETHOVEN Sonata in C major, op. 96,
for Violin and Pianoforte

Allegro moderato
Adagio espressivo
Scherzo
Poco allegretto

CHAUSSON Concerto in D major, op. 21,
for Pianoforte, Violin, and String Quartet

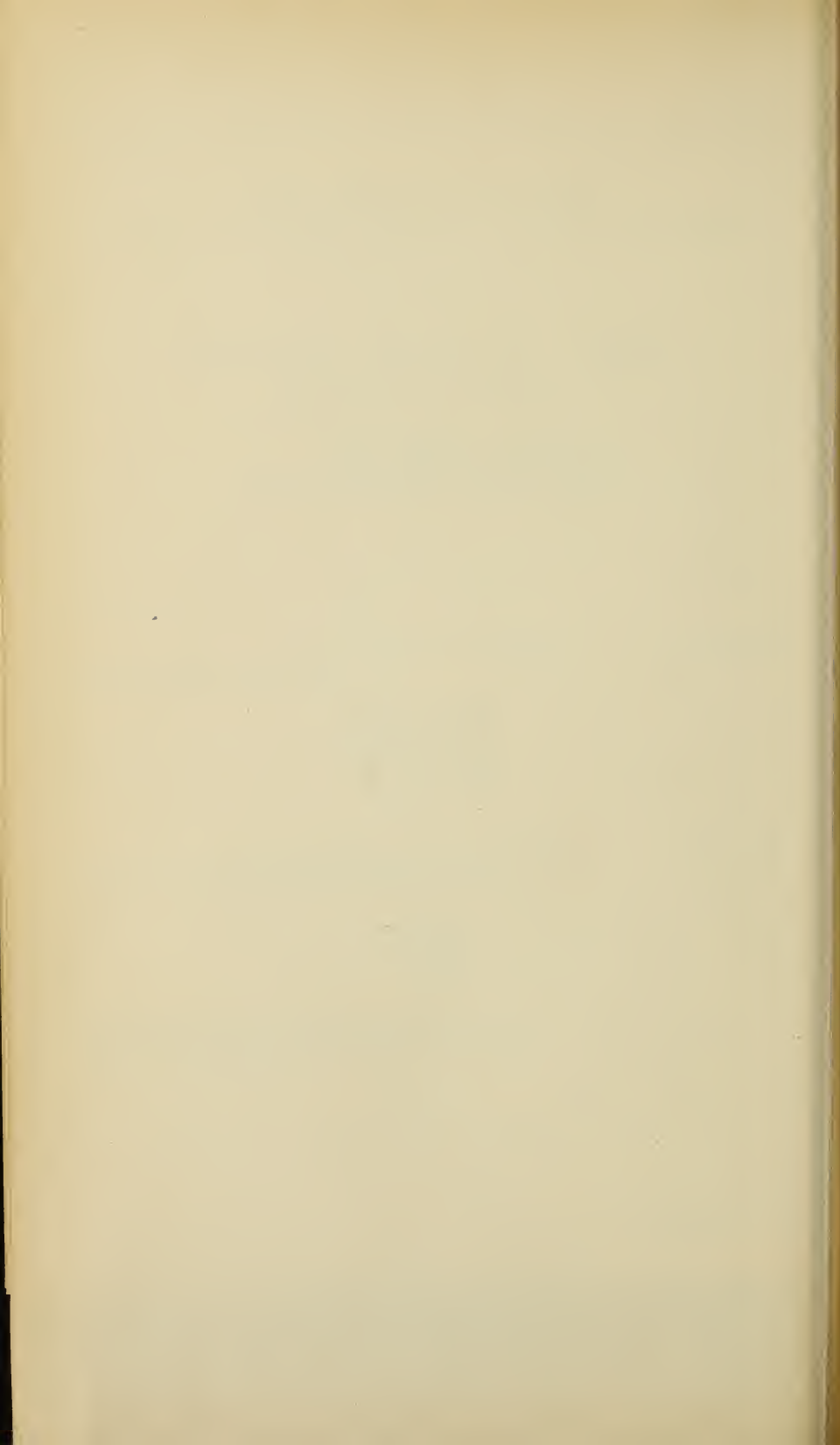
- I. Decidé
- II. Sicilienne
- III. Grave
- IV. Finale

The accompaniment, written for string quartet, played
by twelve members of the Conservatory Orchestra.

Steinway Pianoforte

SECOND CONCERT

Wednesday evening, January 27, at 8:15. Chamber music for wind instruments and pianoforte. Messrs. George Laurent, Clément Lenom, Boaz Piller, Georg Boettcher, Einar Hansen, Jesús María Sanromá. Assisting, Bernadette Giguère.



GEORGE W. BROWN HALL

WEDNESDAY EVENING, JANUARY 27, 1932, AT 8:15 O'CLOCK

SECOND CHAMBER CONCERT

by Members of the Faculty

GEORGES LAURENT, <i>Flute</i>	GEORG BOETTCHER, <i>Horn</i>
CLÉMENT LENOM, <i>Oboe</i>	EINAAR HANSEN, <i>Violin</i>
BOAZ PILLER, <i>Bassoon</i>	JESÚS MARÍA SANROMÁ, <i>Pianoforte</i>

ASSISTING: BERNADETTE GIGUÈRE (Class of 1925), *Clarinet*



PROGRAM

LUDWIG THUILLE . . Sextet in B \flat major, op. 6, for Flute, Oboe,
Clarinet, Bassoon, Horn, and Pianoforte
Allegro moderato
Larghetto
Gavotte
Finale

J. B. LOEILLET . . . Sonata for Flute, Oboe, and Pianoforte
(1653-1728)
Largo
Allegro con fuoco
Adagio; allegro

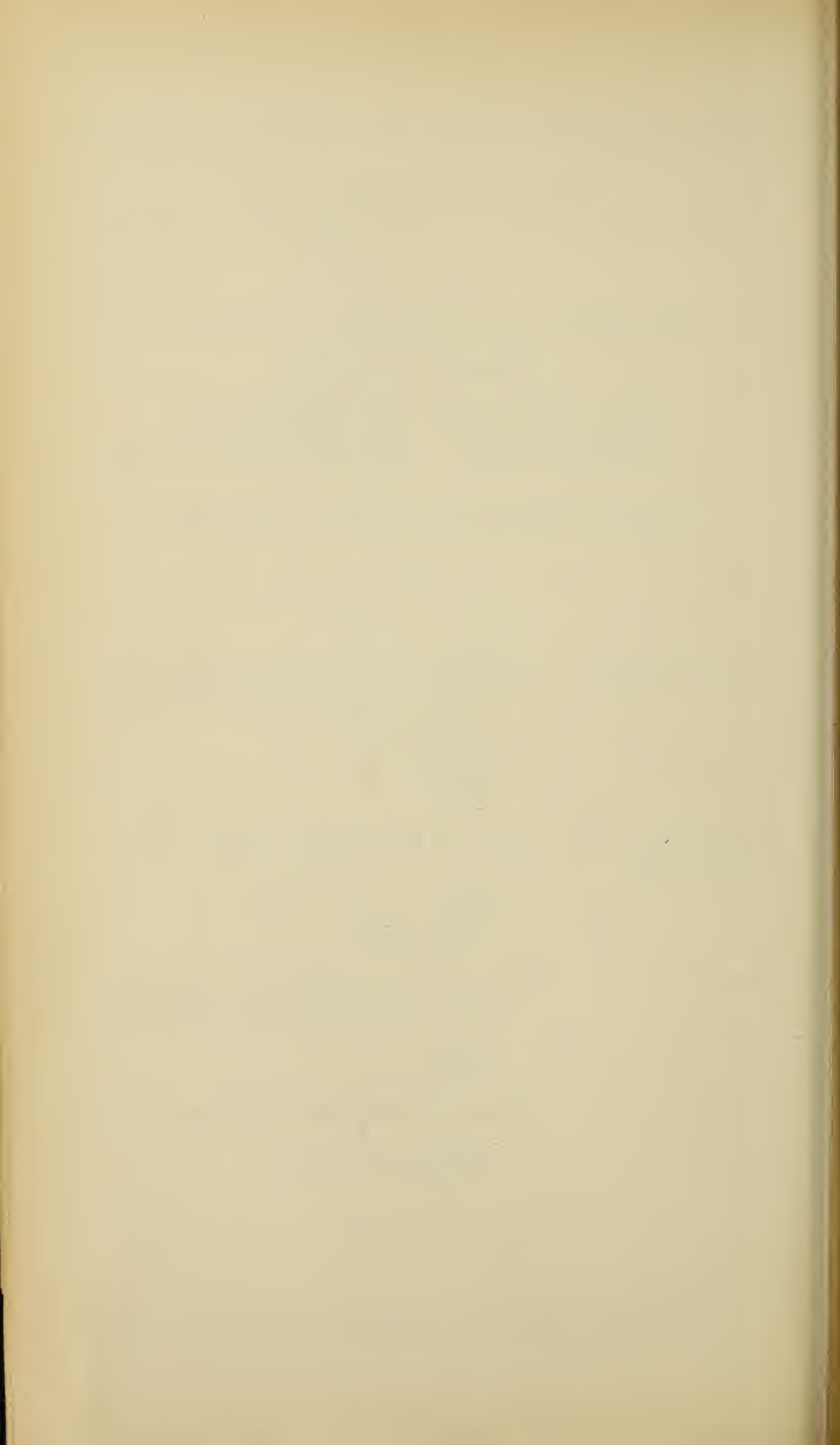
BRAHMS Two movements of the Trio in E \flat major,
op. 40, for Violin, Horn, and Pianoforte
Andante
Allegro

ROSSINI Quartet for Flute, Clarinet, Bassoon, and Horn
Andante
Allegretto con variazioni

Steinway Pianoforte

THIRD CONCERT

Wednesday evening, February 17, at 8:15. Sonatas for Violoncello and
Pianoforte. Messrs. Joseph Malkin and Jesús Maria Sanromá.



NEW ENGLAND CHAPTER
AMERICAN GUILD OF ORGANISTS



ORGAN RECITAL

by

M^{LL}E. RENÉE NIZAN



JORDAN HALL

THURSDAY AFTERNOON, JANUARY 28, 1932, AT 4:30



P R O G R A M M E

BACH Prelude and Fugue in D

COUPERIN Soeur Monique

DAQUIN Noël in A

VIERNE Hymne au Soleil

BACH Two choral preludes
 a. Wachet auf
 b. Nun freut euch

GIGOUT Toccata

WIDOR Allegro, 6me Symphonie

DALLIER Stella Matutina

VIERNE Final, 6me Symphonie

The New England Chapter of the American Guild of Organists acknowledges gratefully the friendly coöperation of the management of the New England Conservatory of Music in arranging this recital.



JORDAN HALL

FRIDAY EVENING, JANUARY 29, 1932, AT 8:15 O'CLOCK

CONCERT

by

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

Soloist, LUCILLE MONOGHAN, Class of 1928



PROGRAM

BEETHOVEN Overture to
DIE GESCHÖPFE DES PROMETHEUS

GRIEG ELEGIAC MELODY for stringed orchestra:
SPRING

RACHMANINOV . . . Concerto no. I in F \sharp minor
for Pianoforte and Orchestra

- I. Vivace: moderato; vivace; allegro
 - II. Andante
 - III. Allegro vivace; andante; allegro vivace
-

ILDEBRANDO PIZZETTI . CONCERTO DELL' ESTATE, for Orchestra

- I. Mattutino
 - II. Notturmo
 - III. Gagliáda e Finale
-



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL
JANUARY THE TWENTY-NINTH

1932

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

Soloist, LUCILLE MONAGHAN, Class of 1928

Mason and Hamlin Pianoforte

PROGRAM



BEETHOVEN Overture to
DIE GESCHÖPFE DES PROMETHEUS

GRIEG ELEGIAC MELODY for stringed orchestra:
THE LAST SPRING

RACHMANINOV Concerto no. I in F \sharp minor
for Pianoforte and Orchestra

- I. Vivace: moderato; vivace; allegro
 - II. Andante
 - III. Allegro vivace; andante; allegro vivace
-

ILDEBRANDO PIZZETTI CONCERTO DELL' ESTATE, for Orchestra
(*Summer Concerto*)

- I. Mattutino
- II. Notturmo
- III. Gagliarda e Finale

The following program notes have been prepared
by Mr. Warren Storey Smith, of the Faculty.

Overture to the Ballet, "DIE GESCHÖPFE DES PROMETHEUS" (*The Creatures of Prometheus*) LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

Among the lesser works of Beethoven is the music for the "heroic and allegorical" ballet, "The Creatures of Prometheus", composed in 1800 and first performed on March 28th of the following year at the Imperial Court Theatre, Vienna. The scenario, devised by the dancer, Salvatore Vigano, is based on the Greek fable of Prometheus, here represented as a lofty soul who enlightened and refined the people of his time, giving to them manners, customs and morals. Two statues, miraculously brought to life, are led by Prometheus to Parnassus, where Apollo provides for them a liberal education at the hands of Amphion, Arion, Orpheus, Melpomene, Thalia, Terpsichore, Pan, and Bacchus.

The Overture, coeval with Beethoven's First Symphony, bears superficial resemblances to the first movement of that work. In style both stand midway between the music of Mozart and that of the maturer Beethoven. The Overture follows strictly the lines of the sonata allegro form. The slow introduction, like that which prefaces the First Symphony, begins with the dominant seventh chord of F major, (here presented in its dissonant third inversion) and modulates to C major, the main tonality of the work. The chief theme of the Allegro is a figure in eighth notes, announced pianissimo by the first violins and repeated fortissimo by first and second violins in octaves. The graceful second theme is first heard from flutes and oboes. The expressive concluding theme is assigned to the violins.

"THE LAST SPRING", from Two Elegiac Melodies for String Orchestra

EDVARD GRIEG

(Born at Bergen, Norway, June 5, 1843; died there September 4, 1907.)

It was a frequent practice of Grieg to make transcriptions of his own songs, generally for the pianoforte; in this instance for string orchestra. The two songs published as Two Elegiac Melodies, are "Springtide" and "The Wounded Heart". In the version for strings Grieg changed these titles to "The Last Spring" and "Heart-Wounds". Both pieces well exemplify his exceedingly personal melodic and harmonic idiom.

CONCERTO No. 1, in F-sharp minor, for Pianoforte and Orchestra, Opus 1

SERGE RACHMANINOV

(Born at Onega, Russia, April 2, 1873; now living in New York)

As composer Rachmaninov is always happiest when writing for the instrument of which he is himself so brilliant a master, the pianoforte. His three

pianoforte concertos figure more frequently on orchestral programs than do his tone-poems and symphonies, while he has added materially and significantly to the literature for pianoforte solos.

The Concerto played at this concert dates from the composer's earlier years and is, in fact, the first of his published works. The score bears a dedication to Alexander Siloti, distinguished Russian pianist and pupil of Liszt. In 1919 Rachmaninov revised this Concerto, and it is this later version which is played this evening.

The first movement, conspicuous for frequent changes of tempo, is based on two contrasted themes. A single theme serves as basis for the second movement, entitled *Romanza* in the original version. The progress of the third and final movement, an *Allegro Vivace* in F-sharp minor and F-sharp major, is interrupted by an expressive *Andante* in E-flat major.

CONCERTO DELL'ESTATE, for Orchestra

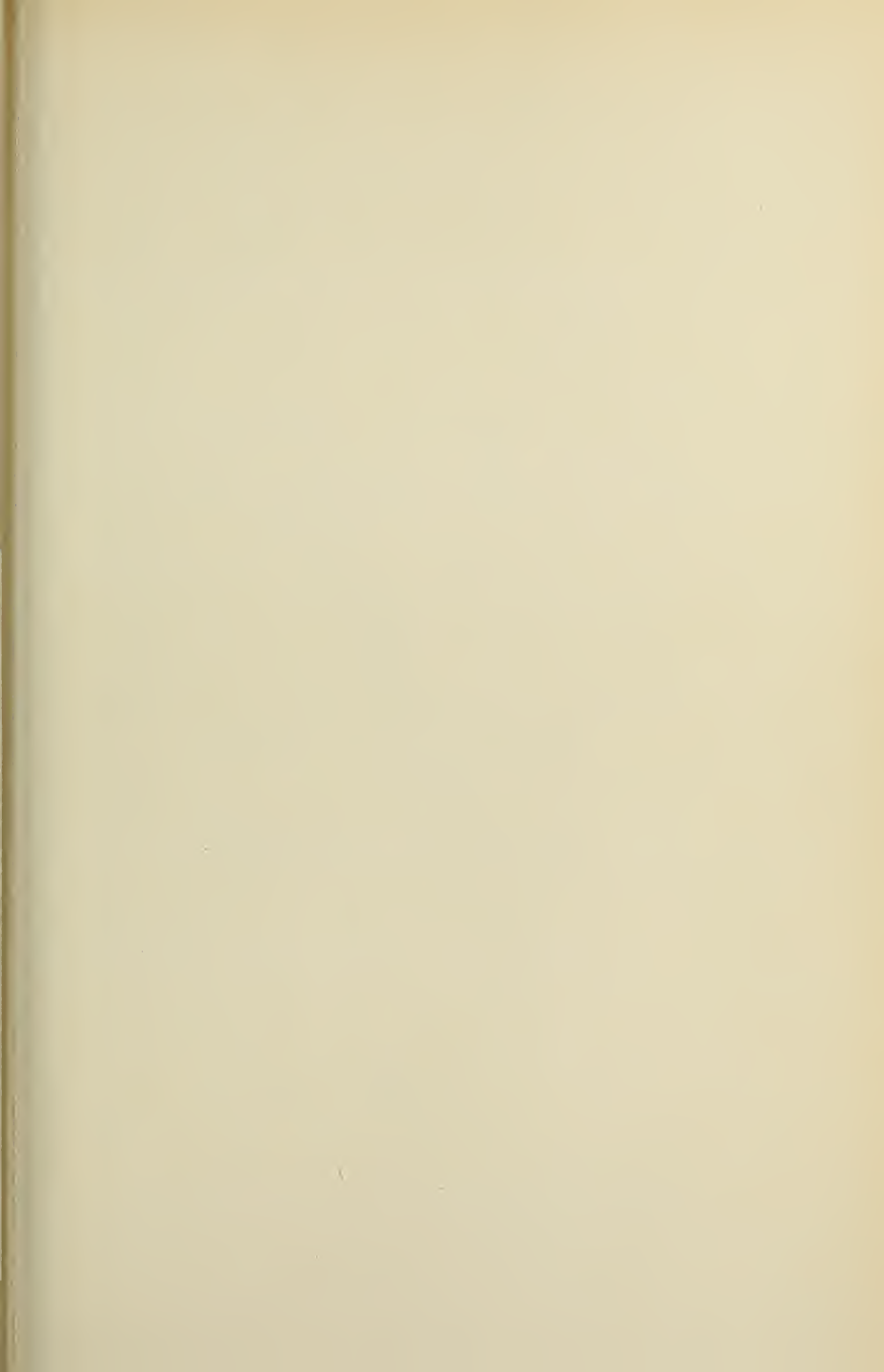
ILDEBRANDO PIZZETTI

(Born at Parma, Italy, September 20, 1880; now living in Milan.)

Through most of the 19th century, opera virtually monopolized the attention of Italian composers and the affections of the Italian people. The pioneers in the return of instrumental music to the country where it had had its first flowering were Sgambati and Martucci. With the second decade of the present century there came to the fore a notable group of symphonic composers: Ottorino Respighi, Francesco Malipiero, Ildebrando Pizzetti and Alfredo Casella. At first influenced by the music of other countries, these men have since developed a school typically Italian, often returning for their formal models and their methods of melodic expression to their great forerunners, Corelli, Vivaldi, and Tartini.

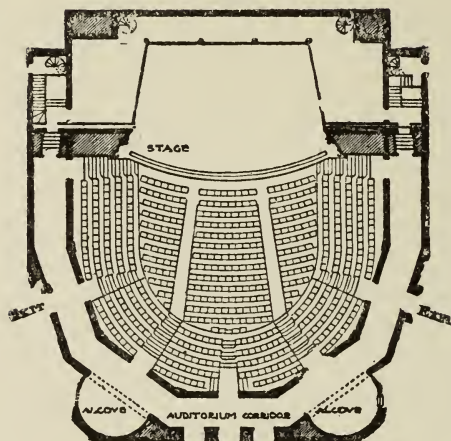
In this "Summer Concerto" Pizzetti has revived the ancient form of the Concerto Grosso, in which a few solo instruments were contrasted with or accompanied by a larger instrumental body. He has also borrowed his title from Vivaldi, among whose works was a series of four instrumental tone-poems, "The Four Seasons".

Pizzetti's work, written in 1928, is in three movements, which bear the separate titles "Mattutino" (Morning), "Notturmo" (Nocturne), and "Gagliarda e Finale". The music, straightforward in character, based on clearly-defined themes, scarcely requires elaborate analysis. Exuberance and vigor characterize the first movement; tender sentiment the second; and a strong folksong spirit the third. The instrumentation abounds in colorful details, as the use of bells at the end of the first division, an elaborate solo for flute in the second, and in the Finale a comically rustic use of the bassoon that recalls Beethoven's "Pastoral Symphony".



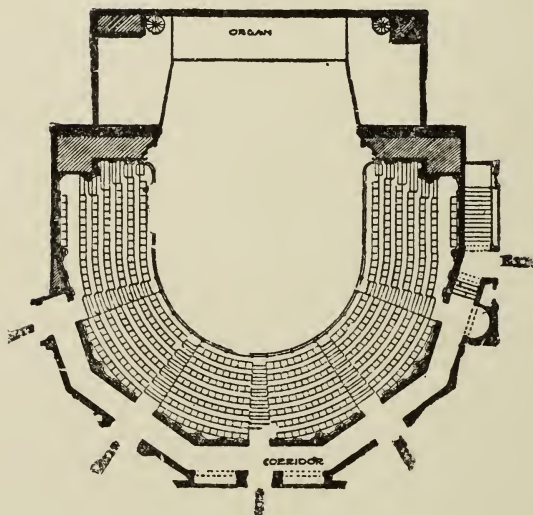
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



RECITAL HALL

SATURDAY AFTERNOON, JANUARY 30, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BACH Prelude, from Suite in A minor

ELLY KASSMAN (Brookline)

AUBERT La lettre

FRANCK Le mariage des roses

ELIZABETH ADAMS (Holliston)

GLADYS MILLER, Accompanist

STÖJOWSKI Chant d'Amour

ALBENIZ Legenda

VIRGINIA BIXLER (Medford)

DEBUSSY Beau soir

LUCKSTONE Que je t'oublie

FOURDRAIN Carneval

BEATRICE SILVERMAN (Winthrop)

GLADYS MILLER, Accompanist

BEETHOVEN First movement of the String Quartet

in G major, op. 18, no. 2

CHARLES STARNES (Lexington, Kentucky)

ELLIOT P. MEEKER (Canajoharie, N. Y.)

NEWMAN GOLDSCHMIDT (Revere)

CHARLOTTE DAVIES (Arlington)

CHOPIN Two Etudes (Posthumous)

in F minor

in A \flat major

Etude in A \flat major, op. 25, no. 1

ETHEL ZUNG (Dorchester)

CARPENTER First and second movements of the Sonata

in G major, for Violin and Pianoforte

DOROTHY HUSE (Boston)

ELEANOR MILLER (Bellwood, Penn.)

BRAHMS Rhapsodie in G minor, op. 79, no. 2

EVANGELINE LeBLANC (Waltham)

GEORGE W. BROWN HALL

TUESDAY EVENING, FEBRUARY 2, 1932, AT 8:15 o'clock

PIANOFORTE RECITAL

by

FRANK S. ALEXIK

(Class of 1925)



PROGRAM

BACH English Suite, no. 2, in A minor

Prelude

Sarabande

Bourrée

SCHUMANN Sonata in G minor, op. 22

So rasch wie möglich

Andantino

Scherzo

Finale

CHOPIN Impromptu in F \sharp major, op. 36

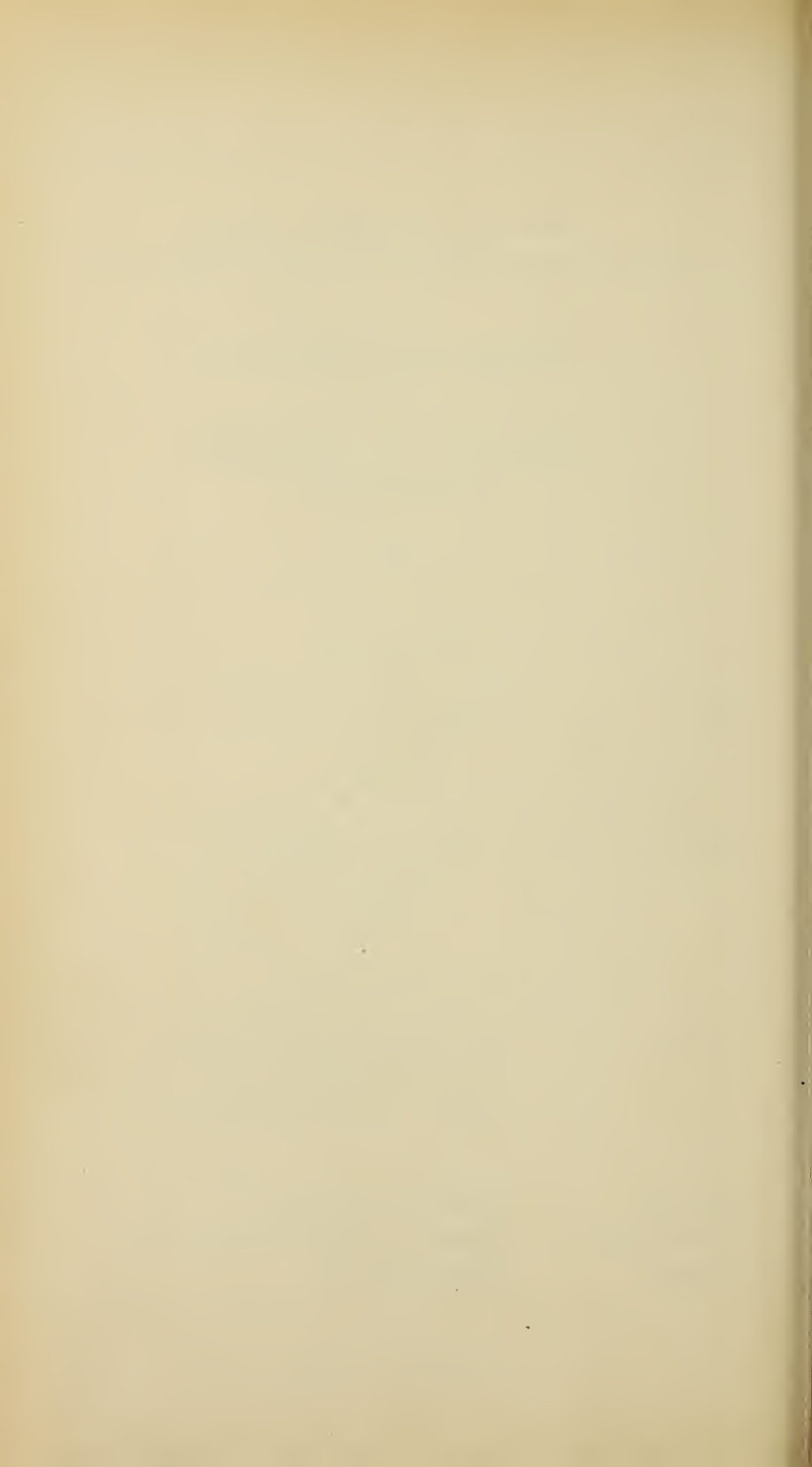
Nocturne in B major, op. 32, no. 1

Etude in A minor, op. 25, no. 11

MEDTNER Fairy Tale, op. 34, no. 2

RACHMANINOV Prelude in G \sharp minor, op. 32, no. 12

CHABRIER Bourrée Fantasque



GEORGE W. BROWN HALL

WEDNESDAY EVENING, FEBRUARY 3, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

Pupils of Louis Cornell



PROGRAM

BACH-LISZT Fantasie in G minor

ROBERT EWING

BRAHMS Two Ballades: D minor and D major

FREDERIC DELZELL

RAVEL Sonatine

MARY MORRISSEY

SCHUMANN Romance, op. 28

SCRIABINE Masque-Etrangeté, op. 63

Etude in C \sharp major, op. 8

MARTHA HARPER

DEBUSSY Feuilles Morte

Puerto del Vino

IRELAND Island Spell

Ragamuffin

NORA GILL

CHOPIN Sonata in B \flat minor, op. 35

Grave; Doppio movement; Scherzo;

Marche Funèbre; Presto

GLADYS HEATHCOCK

JORDAN HALL

THURSDAY AFTERNOON, FEBRUARY 4, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL

Compositions for the Organ



PROGRAM

J. S. BACH Chorale Prelude, An Wasserflüssen Babylon

ELSIE EAGLES (Atlantic)

GIGOUT Rhapsodie on Christmas Themes

ARVID C. ANDERSON (Worcester)

BACH Choral Prelude, Liebster Jesu, wir sind hier

SCHUMANN Canon in B minor

GEORGE FAXON (Conway, N. H.)

BONNET Caprice héroïque

MARGARET EILEEN GRIFFIN (West Concord)

CÉSAR FRANCK . . . Pastorale in E major

VERA WRIGHT (Northfield)

WIDOR Toccata and Andante cantabile,

from Symphony no. 4

ELIZABETH THORP (Mystic, Conn.)

KARG-ELERT . . . The Reed-Grown Waters

JAMES TAYLOR (Sydney Mines, N. S.)

VIERNE Allegro, from Symphony no. 2

MAIDA BECKETT (Peabody)

RECITAL HALL

SATURDAY AFTERNOON, FEBRUARY 6, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BRAHMS Rhapsodie in G minor, op. 79, no. 2

EVANGLINE LeBLANC (Waltham)

FRANK BRIDGE . . . All Things That We Clasp

ADOLF JENSEN . . . Waldesgespräch

JACK HOVEY (Whitman)

RAVEL La vallée des cloches

RUBY SWANSON (Lexington)

CALLEJA Granadinas

OSMA Esa es

ETHEL KELLY (Roxbury)

HAYDN First movement of the Pianoforte Trio

in C major, op. 3

MARY B. DABBS (Shubuta, Mississippi)

WALTER SCHEIRER (Mahanoy City, Penn.)

RICHARD LOVEWELL (Erie, Penn.)

LISZT Consolation in E major

HARRIET TANNER (West Newton)

GLIERE Romance in E major

OLIVE SPANIOL (Milford)

CHOPIN Etude in F minor, op. 25, no. 2

DEBUSSY Les collines d'Anacapri

COLETTE LIONNE (Boston)

RECITAL HALL

THURSDAY AFTERNOON, FEBRUARY 11, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

- HANDEL-ENDICOTT . . Guardian Angels
VERACINI-PASTORALE . Rosalinde
SELMA HURWITZ (Brookline)
EILEEN GRIFFIN, Accompanist
- BEETHOVEN First movement of the Pianoforte Sonata
in E♭ major, op. 27, no. 1
ESTHER POPE (Hull)
- PERGOLESI Nina
RECLI Bergerette
LILLIAN LOFTMANN (Fall River)
FLORENCE WILD, Accompanist
- CHOPIN Two Etudes:
in C major, op. 10, no. 1
in A minor, op. 10, no. 2
GLADYS HEATHCOCK (Lowell)
- BISHOP Tell me, my Heart
MARY LOUISE NORTON (Bedford, Ind.)
FLORENCE WILD, Accompanist
- CARACCILOLO Tuscan Folk Songs
A Streamlet full of Flowers
When I am Dead
A Fight of Clouds
Nearest and Dearest
HELEN WILSON (Seattle, Wash.)
BEATRICE ROYCE (New Bedford)
CARL FELDMAN, Accompanist
- GANZ Two Capriccios, op. 26
in G major
in E♭ major
PETER WALTERS (Tonawanda, N. Y.)

RECITAL HALL

SATURDAY AFTERNOON, FEBRUARY 13, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

MOZART First movement of the String Quartet
in B \flat major (Köchel no. 15)

WALTER SCHEIRER (Mahanoy City, Penn.)
GERRISH ALBERT (Dorchester)
A. GEORGE HOYEN (Worcester)
CHARLOTTE DAVIES (Arlington)

RACHMANINOV Prelude in B minor, op. 32, no. 10

ALICE GRAY HARRISON (Atlanta, Ga.)

CALDARA Come raggio di sol

HOMER Requiem

CARROLL S. JUDD (Enosburg Falls, Vt.)
FLORENCE GIBSON, Accompanist

ACHRON Hebrew Melody

BOULANGER Nocturne

DITTERSDORF Scherzo

LEONARD WOOD (Arlington)
HELEN GILLIS, Accompanist

GOOSENS Kaleidoscope, op. 18

A Merry Party
The Old Musical-Box
The Rocking Horse
The Hurdy-Gurdy Man

SUSAN GODOY (Brookline)

RIMSKY-KORSAKOV-STRIMER. Flight of the Bumble Bee

FRANCES VISSALLI (Lynn)

MOZART First movement of the Pianoforte Trio
in B \flat major (Köchel no. 502)

ERNESTINE RYAN (Wellesley)
MERVIN WHITCOMB (Belmont)
DOROTHY LUTZ (Watertown)



GEORGE W. BROWN HALL

TUESDAY AFTERNOON, FEBRUARY 16, 1932, AT 8:15 O'CLOCK

PHI MU ALPHA SINFONIA

PRESENTS

JOHN GRUBER



P R O G R A M

J. S. BACH Partita in B♭ major

- i. Prelude
- iv. Sarabande
- vi. Gigue

BEETHOVEN Sonata in C♯ minor, opus 27, no. 2

Adagio sostenuto
Allegretto
Presto agitato

DEBUSSY Pour le Piano

Prélude
Sarabande
Toccata

CHOPIN Sonata in B♭ minor, opus 35

Grave—Doppio movimento
Scherzo
Marche funèbre
Presto

PROKOFIEFF Marche (L'amour des trois oranges)

TANSMAN Fox Trot (Sonatine transatlantique)

POULENC Mouvements perpétuels

GUION Folk Tune Transcription



GEORGE W. BROWN HALL

WEDNESDAY EVENING, FEBRUARY 17, 1932, AT 8:15 O'CLOCK

THIRD CHAMBER CONCERT

by Members of the Faculty

JOSEPH MALKIN, *Violoncello*

JESÚS MARÍA SANROMÁ, *Pianoforte*



PROGRAM

RUBINSTEIN Sonata in D major, op. 18

Allegro moderato— Allegretto—Allegro molto

BEETHOVEN Variations on a theme by Mozart

GRIEG Sonata in A minor, op. 36

Allegro agitato—Andante molto tranquillo—Allegro

Steinway Pianoforte

WEDNESDAY EVENING, MARCH 2. Fourth Chamber Concert. Music for Harp-
sichord, Flute, and Viola. Mrs. Mason, Mr. Laurent, and Mr. Fourel.
The Conservatory Chorus.



RECITAL HALL

THURSDAY AFTERNOON, FEBRUARY 18, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

BACH Prelude in A minor

RUTH FRANK (Roxbury)

CYRIL SCOTT Elegie for Violin, in E \flat major

DOROTHY MANN (Jamaica Plain)

RUTH BUTLER, Accompanist

CHASINS Rush Hour in Hongkong

G. ESTELLA HOLMES (Hingham)

DEBUSSY Nocturne in D \flat major

DOROTHY LIANG (Penang, Straits Settlements)

GANZ Etude-Caprice in A minor, op. 14

DORIS EDWARDS (Somerville)

D'AMBROSIO Canzonetta

MARTINI-KREISLER . Andantino

GERTRUDE HINTLIAN (Somerville)

MARY MORRISSEY, Accompanist

BRAHMS Rhapsodie in B minor, op. 79, no. 1

MINNIE GRUBER (Worcester)

Steinway Pianoforte

RECITAL HALL

SATURDAY AFTERNOON, FEBRUARY 20, 1932, AT 1:05 O'CLOCK

Saturday Recital



P R O G R A M

BACH Prelude and Fugue in E major

BERTHA EDELSTEIN (Nashua, N. H.)

MENDELSSOHN Rondo capriccioso

MURIEL SIDELL (Roxbury)

HANDEL Sonata in D major, for Violin

HAROLD LESLIE (Greenfield)

HAROLD CHAPMAN, Accompanist

BRAHMS Scherzo in E \flat minor, op. 4

JOSEPH GREENBURG (Revere)

MOZART First movement of the Pianoforte Trio
in B \flat major (Köchel no. 502)

FLORENCE P. GIBSON (Boston)

WALTER SCHEIRER (Mahanoy City, Penn.)

RICHARD LOVEWELL (Eric, Penn.)

DEBUSSY Minstrels

ELIZABETH ADAMS (Holliston)

CONVERSE Ask Me No More

CAMPBELL-TIPTON A Spirit Flower

NORMAN KELLEY (Bangor, Maine)

BRAHMS Rhapsody in G minor, op. 79, no. 2

HAZEL KELLER (Gloucester)

GEORGE W. BROWN HALL

TUESDAY EVENING, FEBRUARY 23, 1932, AT 8:15 o'clock

PIANOFORTE RECITAL

by

BARBARA WHITMAN

(Class of 1931)



PROGRAM

MACDOWELL Norse Sonata in D minor, op. 57

Mesto, ma con passione

Tristamente, ma con tenerezza

Allegro con fuoco

CHOPIN Ballade in F major, op. 38

Nocturne in B major, op. 62, no. 1

Etude in F minor, op. 25, no. 2

Etude in C minor, op. 25, no. 12

GRIFFES Fountain of the Acqua Paola

BRAHMS Ballade in D major, op. 10, no. 2

PICK-MANGIAGALLI . Danse d'olaf

Colloque au claire de lune

DEBUSSY L'isle joyeuse



PHI MU ALPHA, SINFONIA

Candlelight Concert



FRATERNITY ROOM

WEDNESDAY EVENING, FEBRUARY 24, 1932
AT EIGHT-THIRTY

Paul Bauguss, }
Walter Scheirer, } *Violin*
Charles Starns, }

Sydney Abbot, *Viola*

Dan Farnsworth, }
Clyde Macdonald, } *Violoncello*

Ralph Johnson, *Flute*

Oscar Tourtellotte, *Oboe*

Walter Macdonald, }
Leslie Rupert, } *Horn*

José da Costa, }
John Richardson, } *Pianoforte*
Harold Schwab, }

John Sheldon, *Baritone*

PROGRAM

BEETHOVEN Sextet, op. 81*b*,
for Two Horns and String Quartet
Allegro con brio
Adagio
Rondo—Allegro

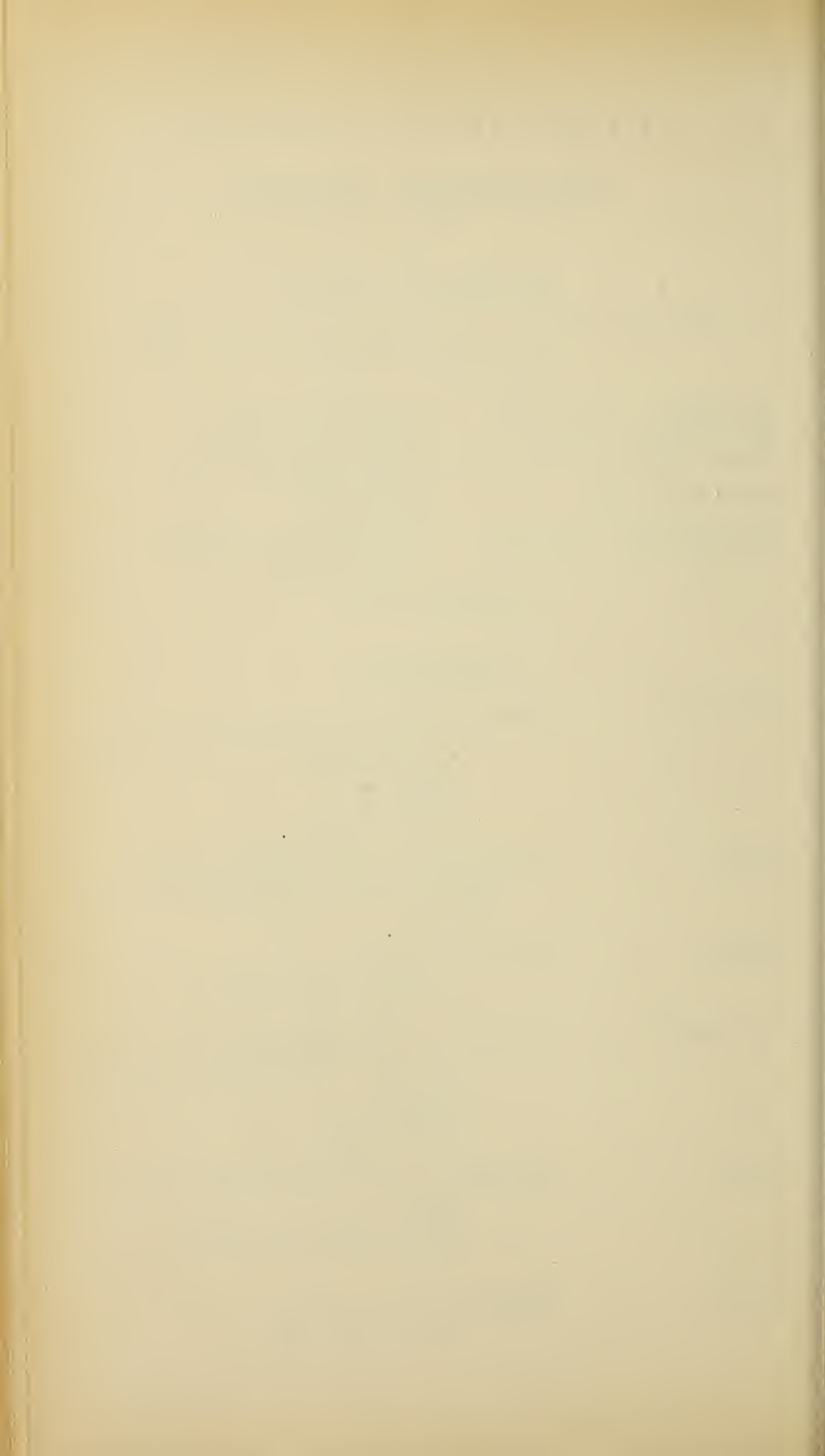
BACH Aria for Baritone with Obligato for Oboe,
“Endlich, endlich wird mein Joch”, from
Cantata 56

FRANCK Pianoforte Quintet
II. Lento con molto sentimento

ST. VERROUST Fourth Solo de Concert, op. 77,
for Oboe and Pianoforte
Moderato
Andante
Allegro moderato

REGER Serenade, op. 77*a*, for Flute, Violin, and Viola
Allegro
Andante semplice con variazioni
Presto

DVOŘÁK Pianoforte Trio in F minor
I. Allegro ma non troppo



RECITAL HALL

THURSDAY AFTERNOON, FEBRUARY 25, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

BACH Prelude and Fugue in C \sharp major

EVELYN DENSMORE (Atkinson, N. H.)

SCHUMANN Romance in F \sharp major

EVELYN BREault (Woonsocket, R. I.)

BRAHMS Capriccio in B minor

JACQUE GOODMAN (Jersey Shore, Penn.)

DEBUSSY Clair de lune

EDNA COTTON (Cambridge)

PFITZNER Ist der Himmel darum im Lenz so blau

HÄNDEL Oh, Had I Jubal's Lyre

JULIA TOBIN (Newtonville)

CHOPIN Two Etudes, op. 25:

in A \flat major

in F minor

MARY MORRISSEY (Medford)

CHOPIN Nocturne in F minor, op. 55, no. 1

ALTHEA SNEIRSON (Chelsea)

CHOPIN Mazurka, op. 63, no. 3

BACH Fantasy in C minor

BERTHA PILLER (Boston)

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

SATURDAY AFTERNOON, FEBRUARY 27, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BRAHMS Rhapsody in G minor, op. 79, no. 2

HAZEL KELLER (Gloucester)

RUBINSTEIN Romance in E \flat , op. 44, no. 1

MARGARET BAILEY (Caribou, Maine)

SCHUBERT Impromptu in A \flat , op. 90, no. 4

ALICE FISCHER (Wilkes-Barre, Penn.)

HAYDN Poco Adagio and Finale from the Pianoforte
Trio in G major (Peter's edition, no. 1)

MARY BARTLETT (Sunapee, N. H.)
WALTER SCHEIRER (Mahanoy City, Penn.)
RICHARD LOVEWELL (Erie, Penn.)

BACH Fantasie in C minor

VIRGINIA BIXLER (Medford)

CHOPIN Nocturne in E minor, op. 72, no. 1

DOROTHY BLOIS (Framingham)

DEBUSSY Sarabande and Prelude

SHIRLEY BAGLEY (West Hartford, Conn.)

Steinway Pianoforte



GEORGE W. BROWN HALL

SUNDAY AFTERNOON, FEBRUARY 28, 1932, AT 3:15 O'CLOCK

JUNIOR DEPARTMENT

RECITAL

by

Pupils of CLAYTON WILLIAMS

PROGRAM

CHADWICK The Cricket and the Bumble Bee
RODMAN BROWN

ERB Lullaby
ELAINE COYNE

PORTER Study in B minor
DEVAUX Cantilene
THEODORE BEHRMAN

CRAWFORD Sur la glace a Sweet Briar
LESNER M. WHITE

LENEICKE Springtime
RUTH KELLER

SCHUBERT Allegro energico in D minor
BACH Musette in G major
BARBARA RALBY

BACH Gavotte
CHOPIN Prelude in G major, op. 28, no. 3
PAUL ROBINSON

CORELLI Gigue
OLD FRENCH Gavotte and Musette
MARGUERITE BAUMANN

CRAMM Two Frogs
KRENTZLIN Turkish Rondo
HELEN LEVIN

SCHUMANN Harvest Song
Wild Horseman
Echos from the Theatre
HARPER MCKAY

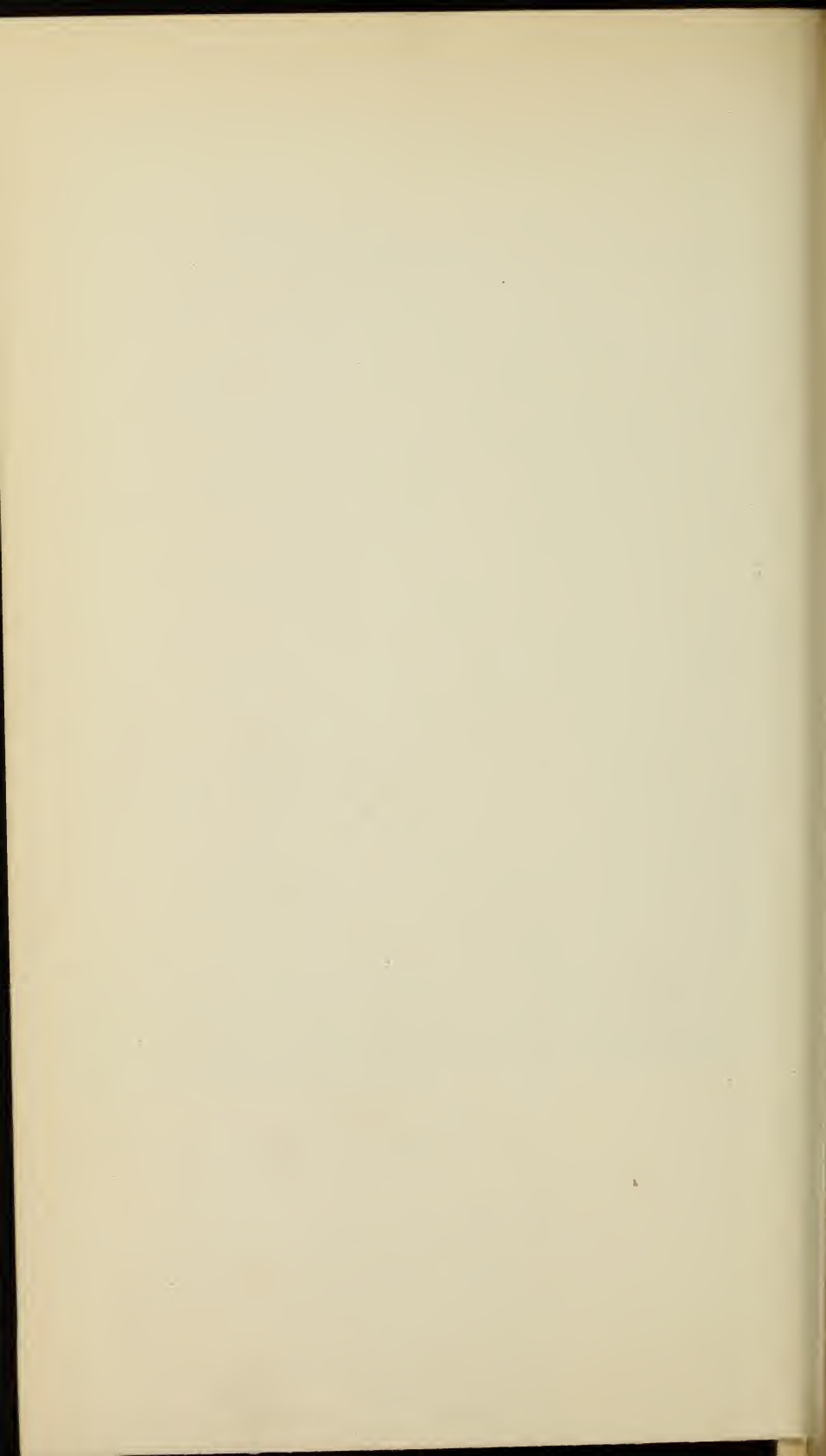
ADAMS Japanese Dancing Girl
ADELA SWARTZ

ADAMS When The Leaves Turn Red
EILEEN TEKLEY

SIBELIUS Romance
BENJAMIN LEADER

RACHMANINOV . . . Prelude in C \sharp minor
DANIEL WEISBERG

LISZT Liebestraum no. 3
MENDELSSOHN . . . Rondo capriccioso
MURIEL SIDEL



MONDAY AFTERNOON, FEBRUARY 29, 1932, at 2:00 o'clock
GEORGE W. BROWN HALL
NEW ENGLAND CONSERVATORY OF MUSIC

MUSICALE AND BRIDGE
given for the
PHILANTHROPIC FUND
of
Boston Alumnæ Club
MU PHI EPSILON



P R O G R A M

HUMMEL Rondo in E♭

DE SEVERAC Baigneuses au Soleil

CHOPIN Waltz in A♭, op. 42

LISZT Gnomenreigen

ELIZABETH TRAVIS BEHNKE

VERDI Caro Nome, from Rigoletto

LOUISE BEACH WHENMAN

ELIZABETH TRAVIS BEHNKE, *Accompanist*

RAVEL Introduction and Allegro, for Harp and Piano

ARTISS DE VOLT

CHARLOTTE REYNOLDS PRATT

DVOŘÁK Songs My Mother Taught Me

BEACH Shena Van

SPEAKS Morning

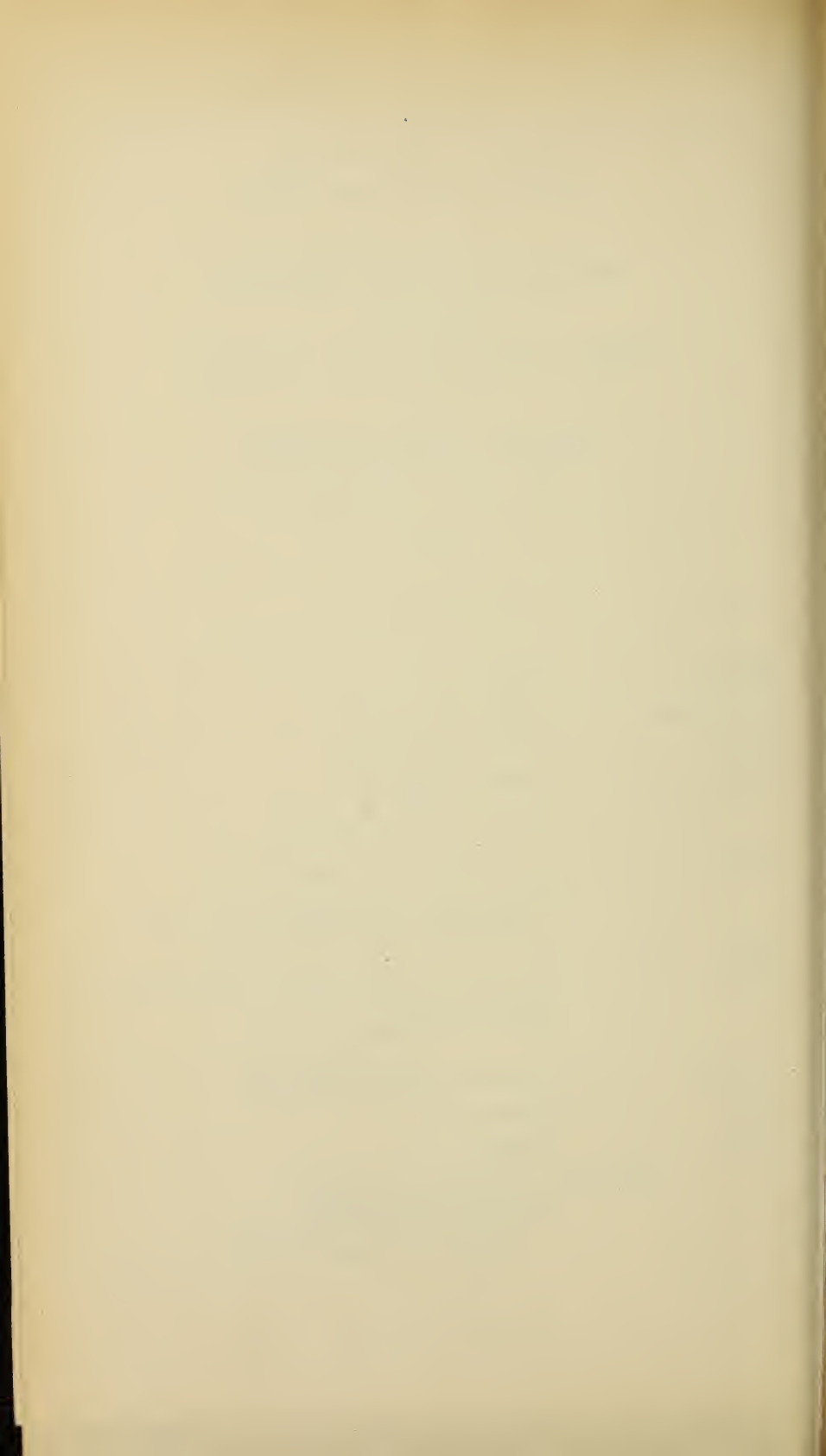
VOCAL TRIO: LOUISE BEACH WHENMAN

LOUISE WATSON DALEY

ANTOINETTE PERNER MORASH

MARGARET STEDMAN CHALOFF, *Accompanist*

Steinway Pianoforte



JORDAN HALL

MONDAY EVENING, FEBRUARY 29, 1932, AT 8:15 O'CLOCK

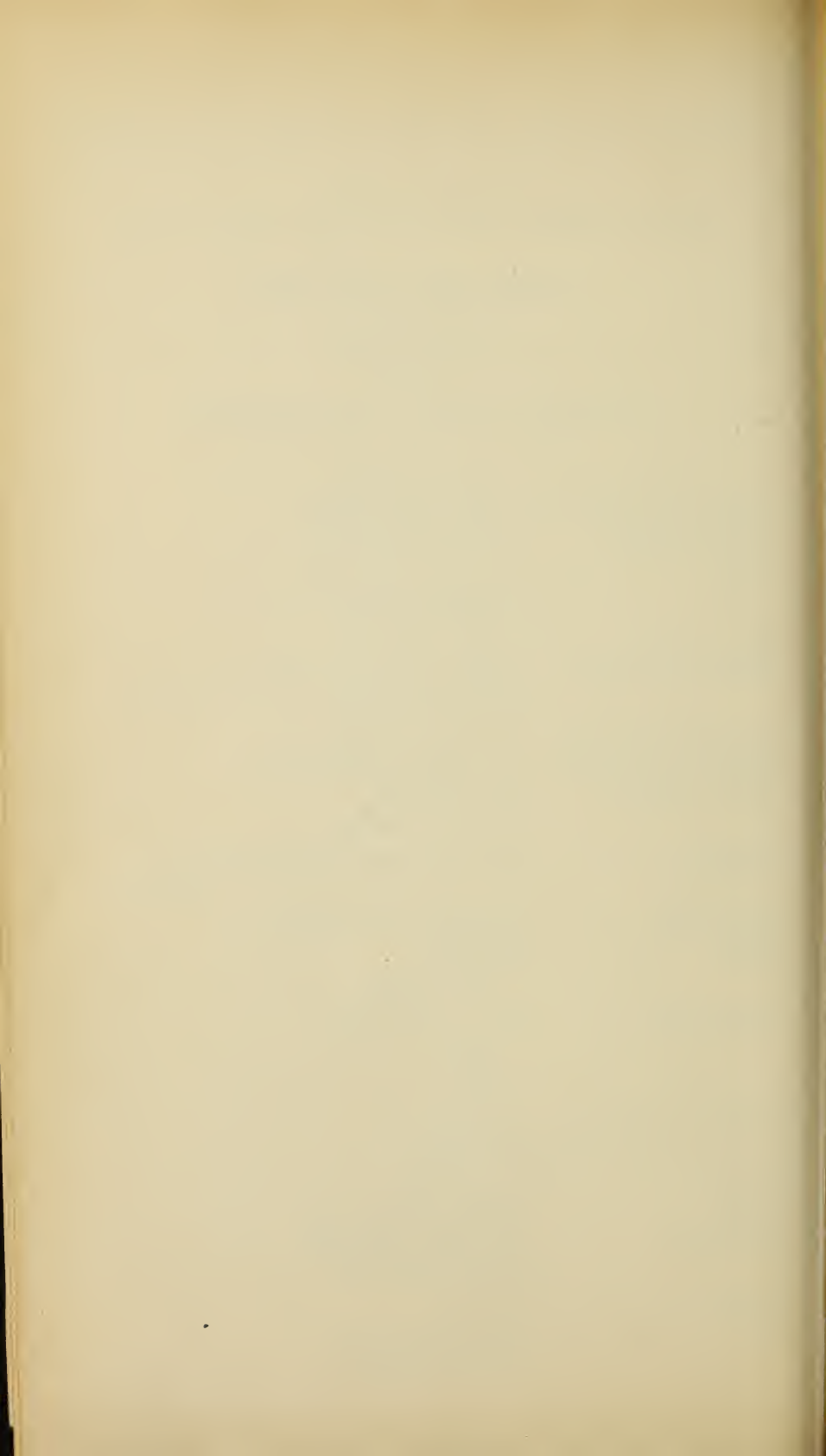
OPEN MEETING AND
CONCERT

by members of

PI KAPPA LAMBDA, IOTA CHAPTER

PROGRAM

- PADRE ANTONIO SOLER . Sonate en Fa majeur
RAFAEL ANGLES Aria en Re mineur
MATEO FERRER Sonate en Re majeur
LISZT Hungarian Rhapsody no. 10
SUSAN WILLIAMS
CH. M. WIDOR Adagio from Suite Latine
HOMER HUMPHREY . . . Scherzo in C minor (Mss.; *first time*)
HOMER HUMPHREY
FRANÇOEUR-KREISLER . Sicilienne and Rigaudon
DEBUSSY-HARTMANN . La fille aux cheveux de lin
DINICU-HEIFETZ Hora Staccato
PIERINO DI BLASIO
MASSENET Vive amour que rêve, *from the opera,*
"Cherubin"
SAINT-SAËNS Pourquoi rester seulette?
BOULANGER Cantique
SZULC Mandoline
MAE TAYLOR
SAMMARTINI Sonata in G major
Allegro
Grave
Allegro
FRESCOBALDI-CASSADO . Toccata
GEORGE BROWN
DEBUSSY Poissons d'or
FAURÉ Nocturne in E \flat major
PROKOFIEFF Suggestion diabolique
LUCILLE MONAGHAN
PARKER Scherzino
BOSSI Etude Symphonique
THOMAS LANDER



JORDAN HALL

TUESDAY AFTERNOON, MARCH 1, 1932, AT 2:00 O'CLOCK

CONCERT

by

POST-GRADUATE *and* ADVANCED STUDENTS

accompanied by

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*



PROGRAM

MOZART First movement of the Pianoforte Concerto
in A major (Köchel 537)
FORD MONTGOMERY

MARCEL TOURNIER . FÉERIE. Prélude et Danse,
for Harp and Orchestra
MARJORIE BRUNTON

SCHUMANN First movement of the Pianoforte Concerto
in A minor
FRANCES PRATT

CÉSAR FRANCK . . . Symphonic Variations, for Pianoforte
and Orchestra
MARY MORRISSEY

WEBER Recitative and Aria from DER FREISCHÜTZ
OLIVE APPLETON

F. S. CONVERSE . . . Fantasie for Pianoforte and Orchestra
ELINOR CARTER

SAINT-SAËNS First and third movements of the Pianoforte
Concerto in G minor, no. 2
I. MILDRED LEVINSON
III. BARBARA WHITMAN

GUILMANT Finale of the Symphony in D minor, op. 42,
for Organ and Orchestra
DOWELL McNEILL



New England Conservatory of Music



GEORGE W. BROWN HALL

WEDNESDAY EVENING, MARCH 2, 1932

FOURTH CHAMBER CONCERT

MARGARET MASON, of the Faculty, *Claveciniste*

THE CONSERVATORY CHORUS

CONDUCTED BY THE DIRECTOR

and the following members of

THE CONSERVATORY ORCHESTRA

PIERINO DI BLASIO,
NAOMI TROMBLEY,
RENATO PACINI,
GENEVIEVE THOMPSON,
GEORGE MILROOD,
GERRISH ALBERT,
JOHN METZGER,

Violins

HARRY KRICHEVSKY,
NEWMAN GOLDSCHMIDT,

Violas

EDWIN M. STUNTZNER,
RALPH CHIOINI,

Violoncelli

STANLEY HASSELL, *Contrabass*

GEORGE P. MADSEN, *Flute*

PROGRAM



ANDRÉ DESTOUCHES . . . Canaries, from AMADIS DE GRÈCE
(1672-1749)

FRANÇOIS COUPERIN . . . Sarabande
(1668-1733)

FRANÇOIS GOSSEC Gavotte, from ROSINE
(1734-1829)

JACQUES AUBERT Forlane, from LA REINE DES PÉRIS
(1668-1753) For Stringed Instruments

JOHN DOWLAND Lachrymae Pavan
(1562-1626)

THOMAS FORD (—1648) . Since first I saw your face
For Chorus with Harpsichord accompaniment

JEAN PHILIPPE RAMEAU . Concert no. 1, in B \flat major,
(1683-1764) for Harpsichord, Flute, and Viola

- I. La Pantomime
- II. L'Indiscrète
- III. Le Rameau

PROGRAM



ORLANDO GIBBONS . . . Madrigal, The Silver Swan
(1583-1625)

PALESTRINA (1526-1594) . Madrigal, Alla riva del Tebro
For Chorus, a cappella

(*TEXT on next page*)

J. B. LULLY (1633-1687) . Gigue

FRANÇOIS COUPERIN . . La tendre Nanette
(1668-1733)

LOUIS CLAUDE DAQUIN . La Guitare
(1694-1772)

JEAN PHILIPPE RAMEAU . Tambourin
(1683-1764) For Harpsichord

VERDI (1813-1901) . . . Laudi alla Vergine Maria
For Women's Chorus, a cappella

(*TEXT on next page*)

HENRY PURCELL Dance movements from
(1658-1695)

THE FAERY QUEENE
Hornpipe—Rondeau—Jig—Entry Dance—
Air—Monkey's Dance

TEXT



MADRIGAL

By PALESTRINA

Alla riva del Tebro
Giovanetto vid' io, vago pastore,
Mandar tai voci fuore:
Saziati, o cruda Dea,
Della mia acerba e rea . . .
Ma dir non puote: "morte",
Ch'il duol l'anchise. Ahi! miserabil sorte!

LAUDI ALLA VERGINE MARIA

By VERDI

Vergine Madre, figlia del tuo Figlio,	Thou Virgin Mother, daughter of thy Son,
Umile ed alta più che creatura,	Humble and high beyond all other creature,
Termine fisso d'eterno consiglio,	The limit fixed of the eternal counsel,
Tu se' colei l'umana natura	Thou art the one who such nobility
Nobilitasti, sì, che'l suo Fattore	To human nature gave, that its Creator
Non disdegnò di farsi sua fattura.	Did not disdain to make Himself its creature.
Nel ventre tuo si raccese l'amore,	Within thy womb rekindled the love,
Per lo cui caldo nell' eterna pace	By heat of which in the eternal peace
Così è germinato questo fiore.	After such wise the flower has germinated.
Qui se' a noi meridiana face	Here unto us thou art a noonday torch
Di caritate, e giusto, in tra i mortali,	Of charity, and below there among mortals
Se' di speranza fontana vivace.	Thou art the living fountain-head of hope.
Donna, se' tanto grande, e tanto vali,	Lady, thou art so great, and so prevailing,
Che qual vuol grazia, ed a te non ricorre,	That he who wishes grace, nor runs to thee
Sua disianza vuol volar senz' ali.	His aspirations without wings would fly.
La tua benignità non pur soccorre	Not only thy benignity gives succor
A chi dimanda, ma molte fiate	To him who asketh it, but oftentimes
Liberamente al dimandar precorre.	Forerunneth of its own accord the asking.
In te misericordia, in te pietate,	In thee compassion is, in thee is pity,
In te magnificenza; in te s'aduna	In thee magnificence; in thee unites
Quantunque in creatura è di bontate.	Whate'er of goodness is in any creature.
Ave! Ave!	

WEDNESDAY EVENING, MARCH 17th, at 8:15. Fifth Chamber Concert, by
Harrison Keller, Violin, and Heinrich Gebhard, Pianoforte.

RECITAL HALL

THURSDAY AFTERNOON, MARCH 3, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

MENDELSSOHN . . . Scherzo in E minor, op. 16

ROSALYND ORIANI (Worcester)

CHOPIN Nocturne in F minor, op. 55, no. 1

MYRTLE BOWLIN (Mansfield)

BACH Fantaisie in C minor

ALICE BRIDGHAM (Rangeley, Maine)

BEETHOVEN First movement of the Pianoforte Sonata
in C \sharp minor, op. 27, no. 1

DOROTHY LIANG (Penang, Straits Settlements)

DEBUSSY Arabesque in E major

GERTRUDE BRATT (Roxbury)

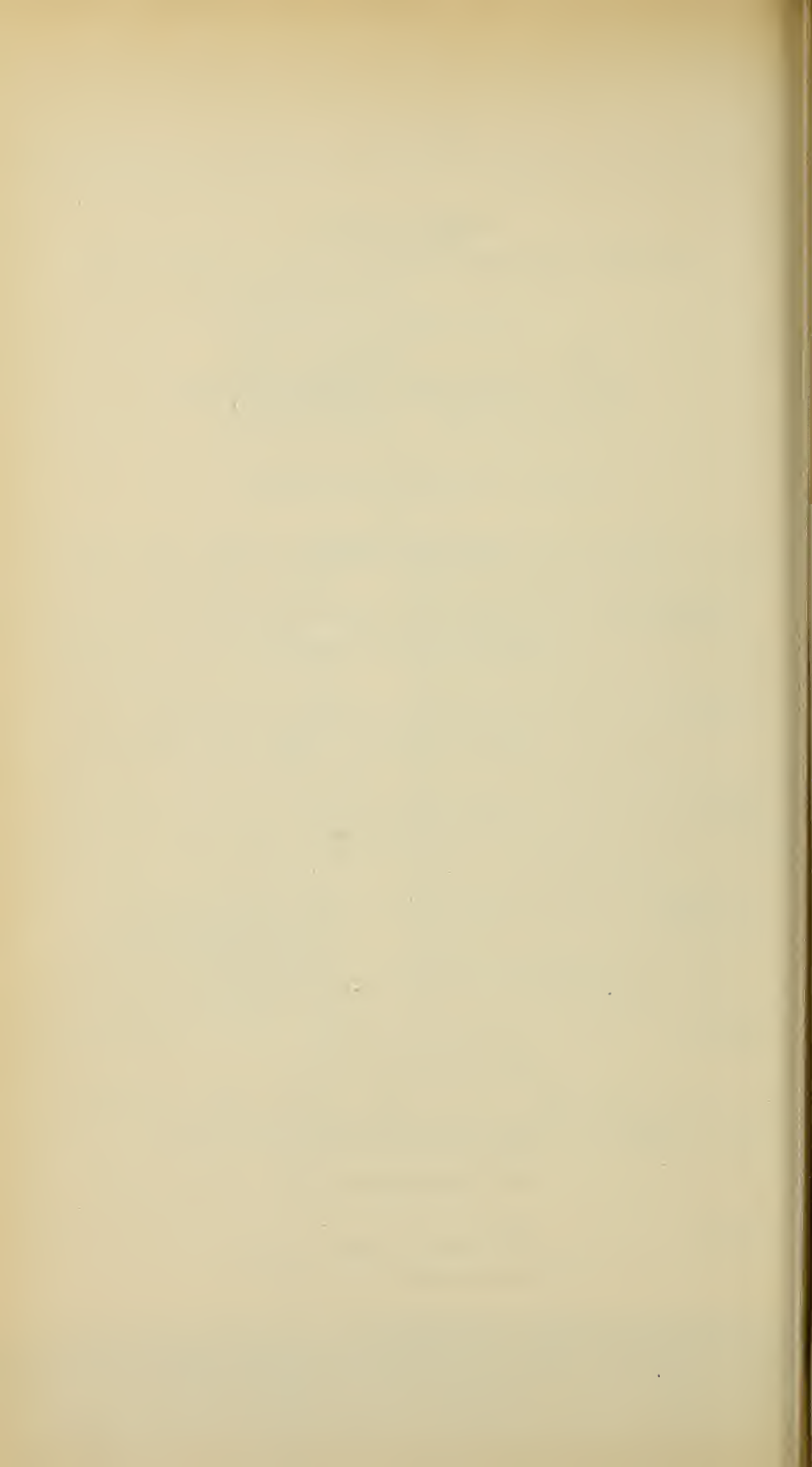
SAINT-SAËNS Etude en forme de Valse

MARY DABBS (Shubuta, Miss.)

CHOPIN Ballade in A \flat major, op. 47

ELIZABETH WEEMS (Shubuta, Miss.)

Steinway Pianoforte



RECITAL HALL

SATURDAY AFTERNOON, MARCH 5, 1932, AT 1:05 O'CLOCK

Saturday Recital



SMETANA Finale of the Pianoforte Trio in G minor

WILLIAM HADDON (Milton)
RENATO PACINI (Utica, N. Y.)
EDWIN STUNTZNER (Attleboro)

BACH Prelude and Fugue in C minor

LEUETTA MOSELEY (Everett)

MACDOWELL Rigaudon

GLORIA SCAHILL (Ipswich)

BUZZI-PECCIA Under the Greenwood Tree

SIBELLA La Girometta

DOROTHY AHEARNE (Salem)
ZABELLE SARKISIAN, Accompanist

SCARLATTI Scherzo in F major

FAYE BICKFORD (Augusta, Maine)

RACHMANINOV Prelude in G major, op. 32, no. 5

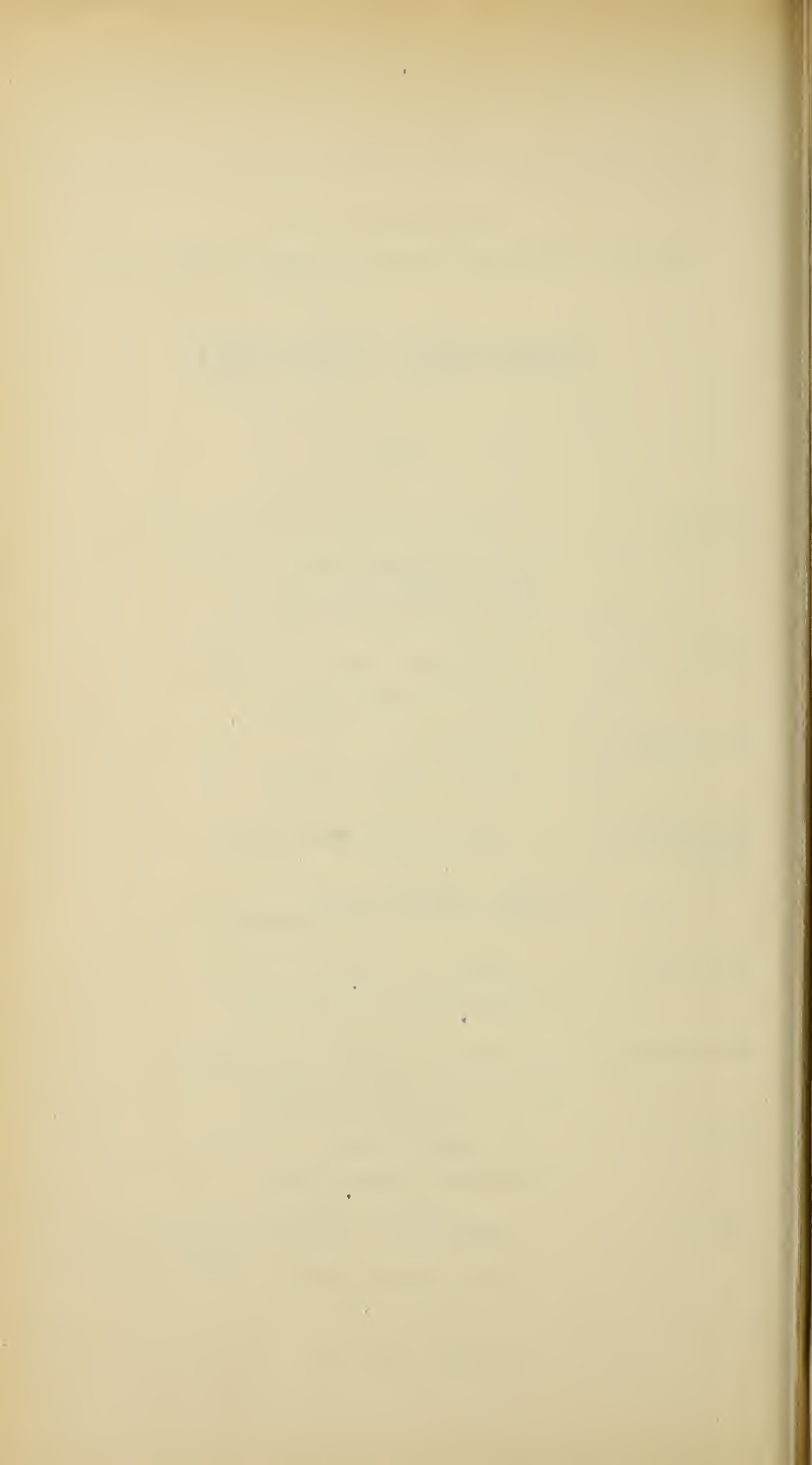
ELENA MAZZARELLO (Somerville)

IBERT Le petit âne blanc

LOUISE RAND (Presque Isle, Maine)

CHOPIN Two Etudes, in C \sharp minor, and D \flat major,
op. 25, no. 7 and 8

NORA GILL (West Roxbury)



PHI MU ALPHA, SINFONIA

Candlelight Concert



FRATERNITY ROOM

THURSDAY EVENING, MARCH 10, 1932
AT EIGHT-THIRTY

Paul Bauguss, }
Walter Scheirer, } *Violin*
Charles Starns, }

Sydney Abbot, }
James Ulmer, } *Viola*

Clyde Macdonald, *Violoncello*

John Sheldon, *Baritone*

Ralph Johnson, *Flute*

Oscar Tourtellotte, *Oboe*

John Gruber, }
John Richardson, } *Pianoforte*
Harold Schwab, }

Fenton Charles, }
Randolph Salmons, } *Tenors*

Edward Mugler, *Bass*

All-American Program

CURRY Pianoforte Trio in F major (in one movement)

CONVERSE Baritone Aria from the Oratorio, JOB

TITCOMB Suite Antique, for String Quartet
Andante—Gavotte—Minuet—Gigue

PARKER "The Night has a thousand eyes"

CHADWICK "St. Botolph"

MEN'S QUARTET

LOEFFLER Rhapsody, "The Bagpipe"
For Oboe, Viola, and Pianoforte

HOPKINSON "My days have been so wondrous free"
(1737-1791)

CHADWICK Sweet Wind that Blows

BENNETT She is Somewhere in the Sunlight Strong

CONVERSE Love's Homing

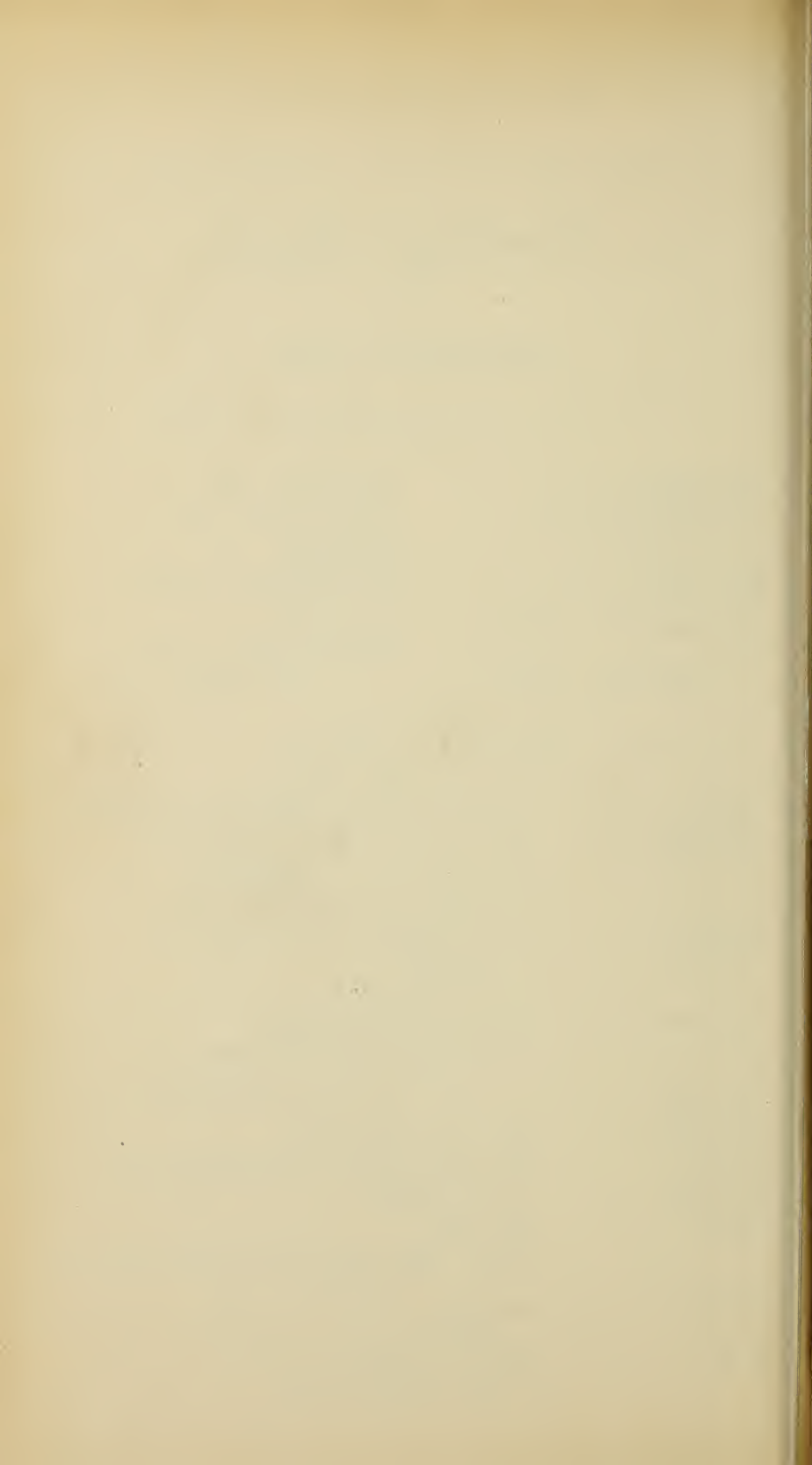
MASON Sarabande

Elegy (From Three Pieces for Flute, Harp, and
String Quartet, op. 13)

BAUGUSS Scherzo,
For String Quartet and Pianoforte

HADLEY Pianoforte Quintet, op. 50

IV. FINALE—Allegro con brio



JORDAN HALL

THURSDAY AFTERNOON, MARCH 10, 1932, AT 4:10 o'clock

CONCERT

by

THE ORCHESTRAL CLASS

with

STUDENT-CONDUCTORS

under the direction of

FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

SCHUBERT Symphony no. 3, in D major

I. Adagio maestoso; Allegro con brio

FRITZ SCHNEIDER, Conductor

II. Allegretto

JOHN M. LYONS, Conductor

III. Menuetto. Vivace

ARTHUR HAUCK, Conductor

IV. Presto vivace

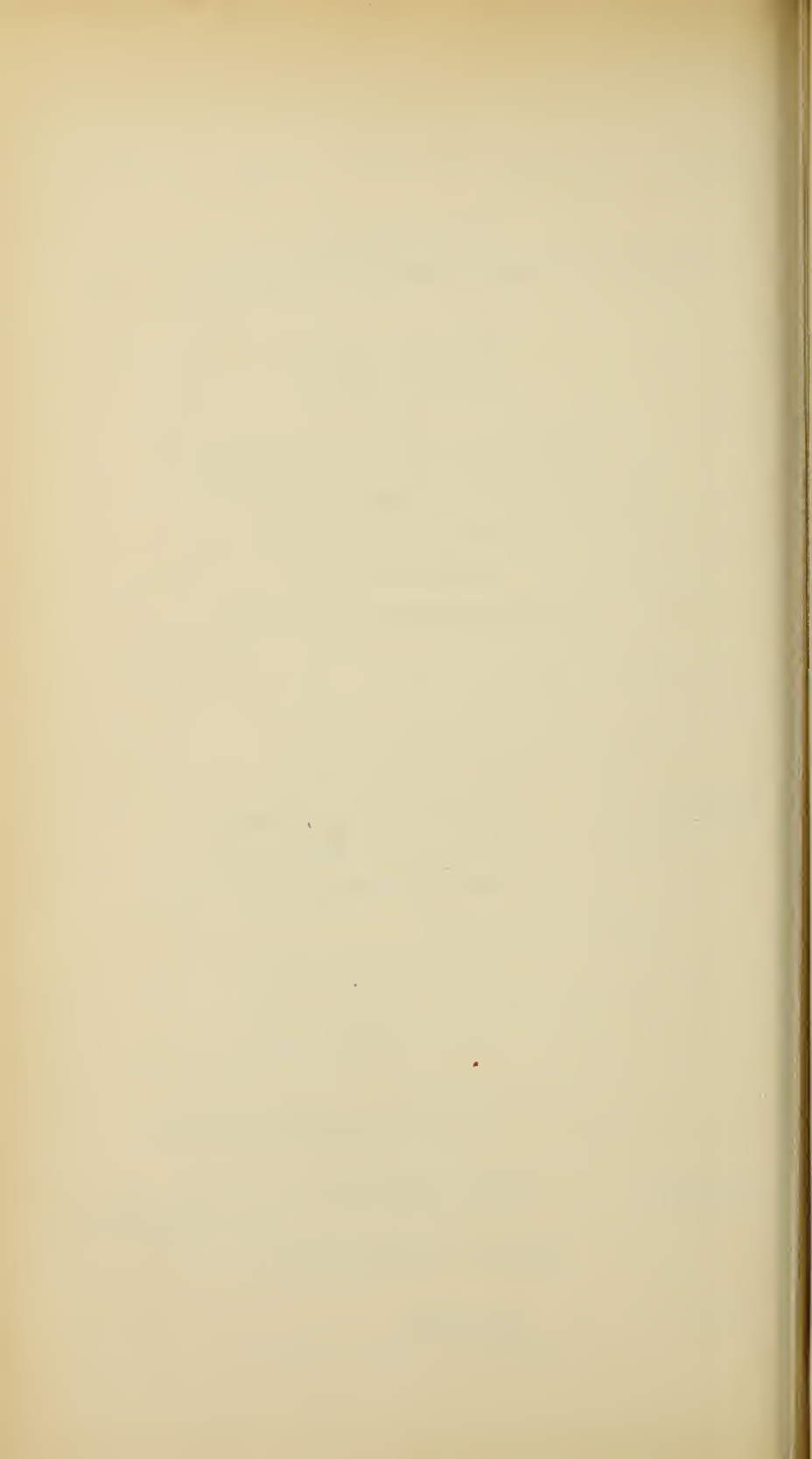
IPPOCRATES PAPPOUTSAKIS, Conductor

PONCHIELLI Dance of the Hours, from the Ballet Music
from "La Gioconda"

STANLEY G. HASSELL, Conductor

VERDI Aïda-March

ANTHONY PARLETTA, Conductor



JORDAN HALL

FRIDAY EVENING, MARCH 11, 1932, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BACH Toccata and Fugue in D minor, for Organ
KENNETH WILSON (Dorchester)

CHOPIN Two Preludes:
in C minor, op. 28, no. 20
in D \flat major, op. 28, no. 15
Etude in G \flat major, op. 25, no. 12
WILLIAM COOK (New Bedford)

DA FALLA Jota, for Violin
MOZART-KREISLER . Rondo

RENATO PACINI (Utica, N. Y.)
CARL FELDMAN, Accompanist

SAINT-SAËNS Toccata in F major
FRANCES BASSETT (Hyannis)

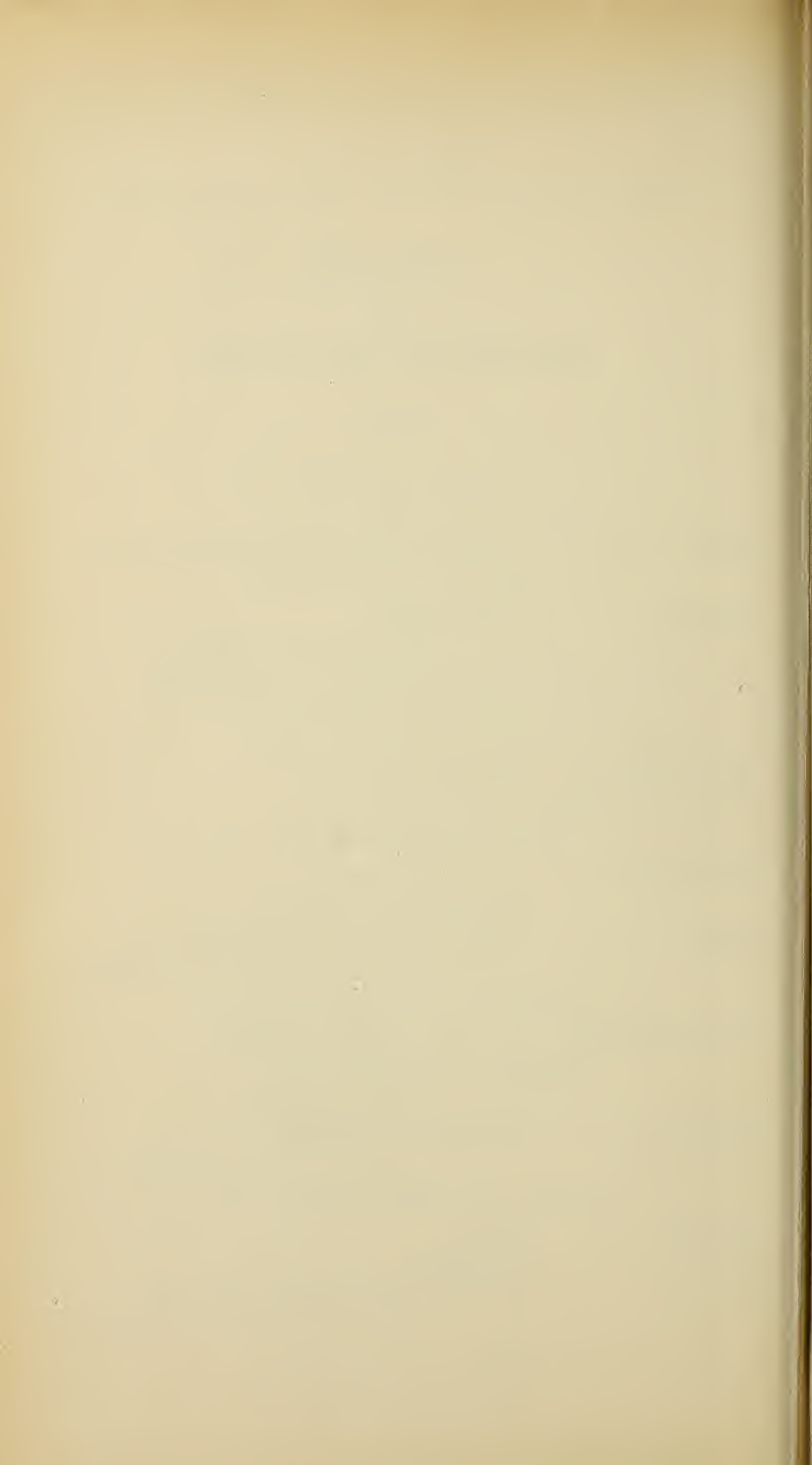
WIDOR Allegro cantabile, from Symphony no. 5,
for Organ
KATHERINE SIERER (Chambersburg, Penn.)

TARTINI-KREISLER . Le trille du diable, for Violin
CHARLES STARNES (Lexington, Ky.)
FORD MONTGOMERY, Accompanist

BRAHMS Intermezzo in B \flat minor
MACDOWELL Scherzo, from the Pianoforte Sonata
in G minor
ANGELA ANNICCHIARICO (Concord, N. H.)

CONVERSE Echoes
DEBUSSY Fantoques
BELLINI Recitative and Cavatina, "Come per
me sereno", from LA SONNAMBULA
OLIVE APPLETON (Brockton)

CHOPIN Scherzo in E major, op. 54
LEO LITWIN (Somerville)



RECITAL HALL

SATURDAY AFTERNOON, MARCH 12, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BACH Sarabande and Allemande from the Fifth Suite

MARY BARTLETT (Sunapee, N. H.)

SCHUMANN Romanza in F# major, op. 28

ALICE FREEMAN (Cambridge)

HUË J'ai pleuré en rêve

DELIBES Les filles de Cadiz

GLORIA GLENCOE (Boston)

SCHUETT Tendre aveu

MAURICE LEWIS (Providence, R. I.)

MOZART First movement of the Pianoforte Trio
in Bb major (Köchel no. 502)

RUTH ENDERS (Cohasset)

MERVIN WHITCOMB (Belmont)

CHARLOTTE DAVIES (Arlington)

MOZART Recitative and Aria, Dove sono, from
THE MARRIAGE OF FIGARO

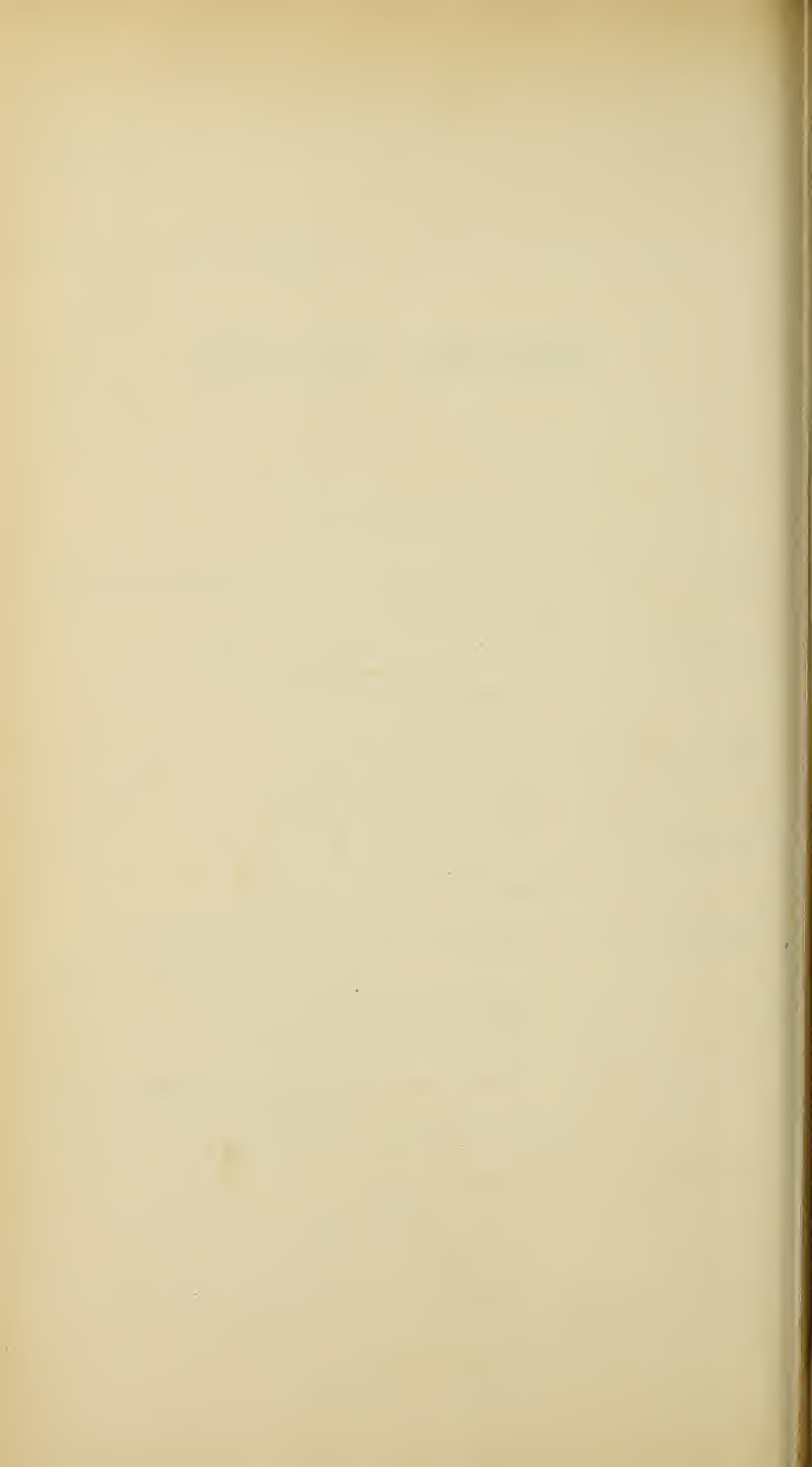
BEATRICE SILVERMAN (Winthrop)

SCHUMANN Papillons, op. 2

CAROL WOLFE (Boston)

DEBUSSY La cathédrale engloutie

JUNE RUSSILLO (Providence, R. I.)



GEORGE W. BROWN HALL
TUESDAY EVENING, MARCH 15, 1932, AT 8:30 O'CLOCK

Elson Club Concert



OPENING REMARKS SOPHIE ANGOFF, PRESIDENT

CHABRIER España, for Two Pianofortes
IDA WEINBERG
ARLENE COHEN

CHOPIN Polonaise
BRAHMS Rhapsody in E♭
DEBUSSY Réflexes dans l'eau
MILDRED LEVENSON

A. L. Viens aurore
RESPIGHI Stornellatrice
GIULIA RECLI Bergerette
LILLIAN LOFTMAN
FLORENCE WILD, Accompanist

BACH Prelude in A minor
MACDOWELL Hungarian
RUTH FRANK

INTERMISSION

Jewish Folk Songs
MILDRED BORUCHOFF
ROSE M. BERMAN, Accompanist

RESPIGHI Siciliana
TOCH Der Jongleur
IBERT Le petit âne blanc
BRAHMS Rhapsodie in G minor
ROSA FRUTMAN

BRAHMS He, Zigeuner
Lieber Gott, du weisst
Sapphische Ode

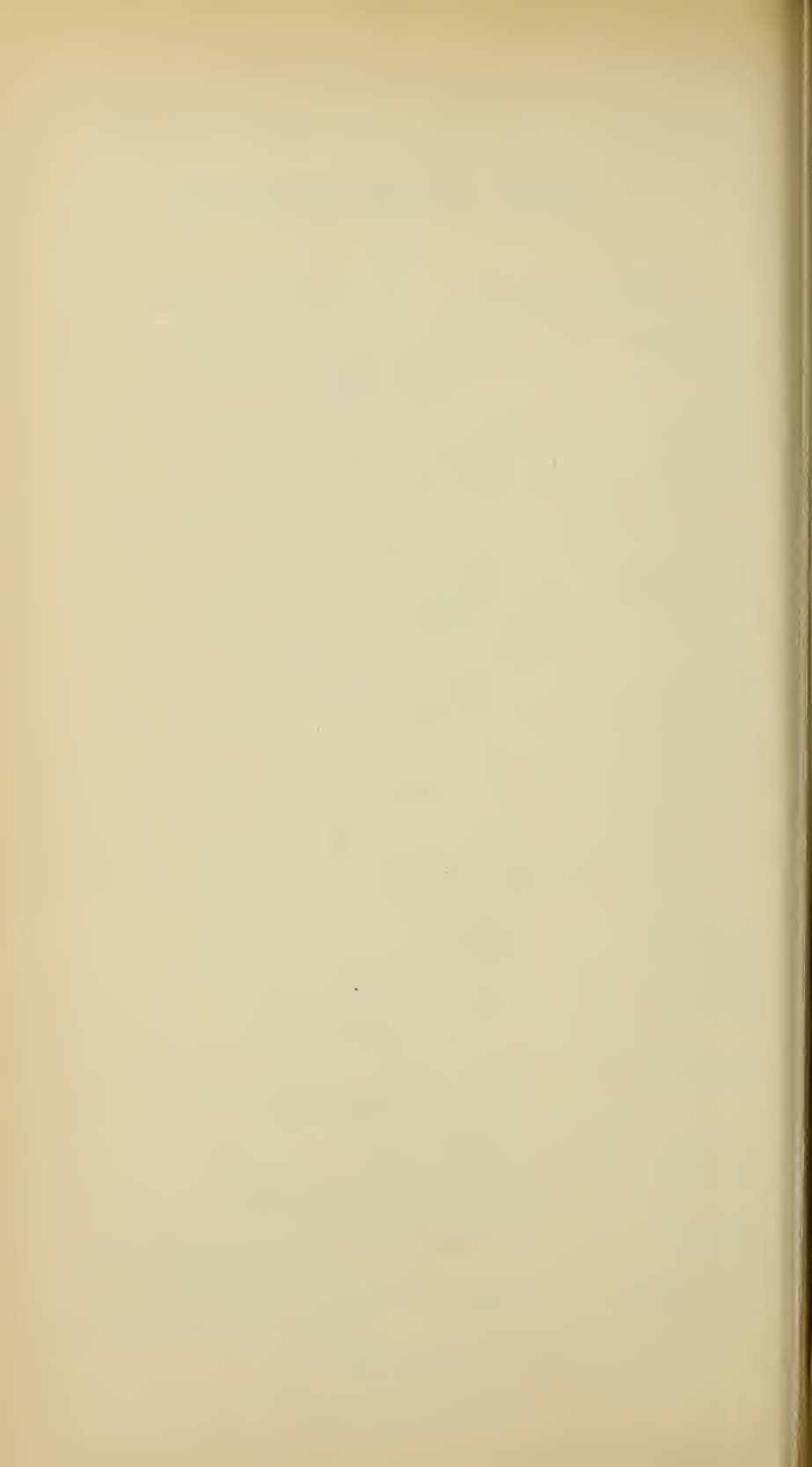
SCHUBERT Der Erlkönig
MAURINE PALMER, Contralto (*Guest*)
HOWARD SLAYMAN, Accompanist

BRAHMS Waltzes, for Two Pianofortes, from
"Liebeslieder", I. and IV.

MENDELSSOHN Scherzo, for Two Pianofortes, from
"Midsummer Night's Dream"

SOPHIE ANGOFF
MIRIAM COHEN

Steinway Pianoforte



GEORGE W. BROWN HALL

WEDNESDAY EVENING, MARCH 16, 1932, AT 8:15

FIFTH CHAMBER CONCERT

by Members of the Faculty

HARRISON KELLER, *Violin*

HEINRICH GEBHARD, *Pianoforte*



PROGRAM

VINCENT D'INDY Sonata, op. 59

Modéré
Animé
Très lent
Très animé

EDWARD BURLINGAME HILL . Romance

HEINRICH GEBHARD Poème d'automne

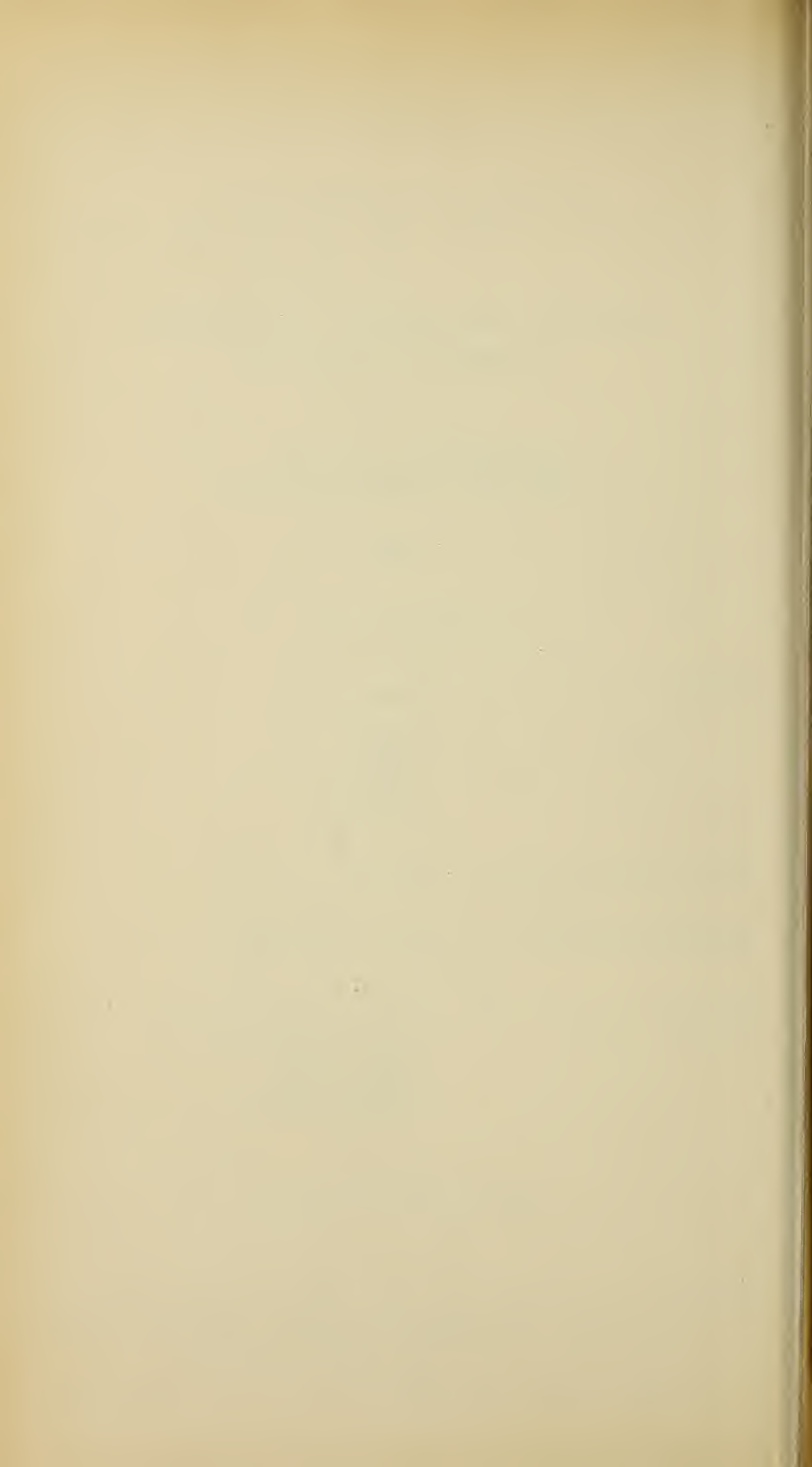
BRAHMS Sonata in A major, op. 100

Allegro amabile
Andante—vivace
Allegretto grazioso

Mason & Hamlin Pianoforte

WEDNESDAY EVENING, MARCH 30, at 8:15. Sixth and last Chamber Concert, by members of the Conservatory Orchestra, conducted by Carl McKinley, of the Faculty. Soloist, Bernard Zighera, harp.

A symphony by Haydn; Stuart Mason, *Bergeries*; Ravel, *Introduction and Allegro*, for Harp and Orchestra.



JORDAN HALL

THURSDAY AFTERNOON, MARCH 17, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL

Compositions for the Organ

- WIDOR Toccata, from the Symphony no. 5
EVERETT SITTARD (Willimansett)
- WIDOR Adagio in B major, from the Symphony no. 6
LEON DUNNELL (Northfield)
- RHEINBERGER First movement of the Fantasie Sonata
in A \flat major
ARTHUR MARSH (Wellesley)
- FRANCK Pastorale
FRANCES CHISHOLM (Cambridge)
- KARG-ELERT Harmonies du soir
- BUXTEHUDE Fugue in C major
ALBERT CUZNER (Groveton, N. H.)
- GIGOUT Scherzo
VIRGINIA CLAY (West Somerville)
- KARG-ELERT Three Choral Improvisations, op. 65:
Aus meines Herzen's Grunde, in G major
Es ist das Heil uns Kommen her, in E \flat major
Nun danket alle Gott, in G major
HELEN E. JACKSON (Roslindale)
- WIDOR Third movement from the Symphony no. 2
MARY WILMA SMITH (Worcester)
- GUILMANT Finale in E \flat major, op. 40, no. 4
RUBY SWANSON (Lexington)



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

(1902-1932)

. . .

JORDAN HALL
MARCH THE EIGHTEENTH

1932

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

SOLOIST: SUSAN WILLIAMS, of the Faculty

Mason and Hamlin Pianoforte

PROGRAM



G. W. CHADWICK . First movement of the SINFONIETTA
in D major

MOZART Concerto in A major (Köchel 488),
for Pianoforte and Orchestra
Allegro — Andante — Presto

DEBUSSY Prélude à l'après-midi d'un faune

RICHARD STRAUSS . . Tone-poem, DON JUAN

The following program notes have been prepared
by Mr. Warren Storey Smith, of the Faculty.

SINFONIETTA IN D MAJOR

GEORGE W. CHADWICK

(Born at Lowell, Mass., November 13, 1854; died at Boston, April 4, 1931.)

Although it was first played by the Boston Symphony Orchestra at a special concert of Mr. Chadwick's own compositions, in Jordan Hall on November 21, 1909, this Sinfonietta was, by the composer's own statement, originally written for the orchestra of the New England Conservatory, now marking its thirtieth anniversary, and the first performance of the piece by that orchestra followed soon after its Jordan Hall *première*.

The first movement, by which the work is represented at this concert, is in the conventional Sonata Allegro form. The tempo indication is *Risolutamente*, the key D major, and the time signature $3/4$. The first of the two chief themes is announced by all the violins in unison. The second, in F-sharp minor, given out by flute and bassoon in octaves, has an Oriental cast.

CONCERTO IN A MAJOR (KÖCHEL 488), FOR PIANOFORTE AND ORCHESTRA

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The twenty-five pianoforte concertos of Mozart, most of them written for his own use, gave new importance to that form of composition. Despite the greater richness and elaboration of those of Beethoven and of subsequent composers, the piano concertos of Mozart still hold their place in the affections of performers and public alike.

The score of the Concerto in A major played at this concert bears the inscription: "March 2, 1786, Vienna". Antedating by but two years Mozart's three finest symphonies (those in G minor and E-flat major and the "Jupiter" were composed in the summer of 1788), this Concerto is one of the ripest of his essays in the form and is rivalled in popularity only by the so-called "Coronation" Concerto in D minor. The work runs in the conventional three movements, marked in this case Allegro, Andante and Presto.

PRELUDE TO THE AFTERNOON OF A FAUN,

CLAUDE ACHILLE DEBUSSY

(Born at Saint-Germain-en-Laye, August 22, 1862; died at Paris, March 26, 1918.)

In the *Prélude* of Debussy inspired by the curious Eclogue of the Symbolist poet, Stéphane Mallarmé, "L'Après-midi d'un Faune", the school of musical impressionism burst suddenly into full flower. There was little precedent for this fragile, finely-articulated, exquisitely-sensuous music which, as we know, baffled and even outraged the ears of 1894. Since that day the Debussyan idiom has

not only become familiar, it has been reduced to formulas; no longer may this score be considered a thing of pure magic, eluding technical analysis. Its musical structure is now as readily defined and described as that of a quartet by Mozart. Yet even with its initial strangeness gone from it, this music continues to work its spell, still seems the inevitable tonal commentary on the poem.

The poem itself, a stumbling-block to many readers, has been interpreted by Edmund Gosse, a portion of whose exposition follows herewith.

“A faun—a simple, sensuous, passionate being—wakens in the forest at day-break and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the “arid rain” of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. . . . But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshiping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful bosk-ages of sleep.”

DON JUAN, TONE-POEM AFTER LENAU, OP. 20

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna.)

Don Juan, the second of the monumental series of Straussian tone-poems that began with the tentative “Macbeth” and has ended, seemingly, with the “Alpine Symphony”, was written when its composer was but twenty-four, yet the score bears the clear and unmistakable imprint of his personality. The dynamic energy of this music, its sweep and ardor, its reckless audacity that yet makes no false step, no miscalculation of effect: these things were Strauss’ alone. Nor have the years which have passed appreciably dimmed the splendor of this youthful score. The fate of the later Strauss is still a matter for speculation. The early Strauss has become a classic.

The Don Juan of Strauss is not that of Byron nor of Da Ponte, librettist of Mozart’s opera, but a projection of that figure of a hundred legends imagined by the German poet, Nikolaus Lenau, who flourished during the first half of the nineteenth century. This Don Juan seeks vainly to find the one woman in whom are united all the excellences of the sex. Strauss’ music sets before us the proud and fiery Don and his several conquests. The climax of the tone-poem is reached in a frenzied episode upon which follows abruptly a final page of emptiness and disillusionment.

THE CONSERVATORY ORCHESTRA

Previous to the year 1899 the student orchestra of the Conservatory was one of stringed instruments only. During the succeeding three years, under the conductorship of the Director, Mr. Chadwick, wind and percussion instruments were added, until on March 7, 1902, the orchestra gave its first concert as a complete symphonic organization. It was composed entirely of students, excepting that some of the instructors of wind instruments attended the rehearsals and coached their pupils—an advantage still enjoyed to a limited extent.

Since 1902 the orchestra has given nearly two hundred and fifty concerts, and students who owe their entire preliminary training to the experience thus gained are now members of the Boston Symphony and other symphonic and operatic orchestras of the first rank.

The orchestra not only affords this experience to its members; it provides a laboratory for students of composition, and serves as a practical illustration for the work of the Instrumentation classes. It accompanies advanced students in concertos and arias, and with the Conservatory chorus important choral works are performed. All students of the school are privileged and encouraged to attend many of the rehearsals; and candidates for graduation in the Soloists' Course are required to perform publicly with orchestral accompaniment.

The Library of the orchestra, to which additions are constantly being made, contains more than one thousand works; not only of the standard repertoire, but also many modern works of importance, not a few of which have received their first Boston performance at Conservatory concerts.

Scholarships are granted to talented students of orchestral instruments, and numerous instruments, which are the property of the Conservatory, may be loaned to students for use in nearly every section of the orchestra.

All the rehearsals and concerts of the orchestra, with a few exceptions, were conducted by Mr. Chadwick from its organization until 1919, when Mr. Goodrich assumed permanent charge.

In addition to the concerts regularly given in the Conservatory, the orchestra has given three concerts in Symphony Hall and one in the Museum of Fine Arts; beside taking its part in the operatic performances of "Hänsel und Gretel" and "Madama Butterfly", given under Conservatory auspices in the Boston Opera House.

In addition to the works performed at the concerts, from 1902 to date, many others have been used in rehearsal for the purpose of accompaniment, or for practice in sight-reading and orchestral technique.

Since the organization of the orchestra, works have been represented on the concert programs as follows:

Forty-three complete symphonies, by 21 composers; 81 overtures, by 38 composers; 43 suites and symphonic poems, by 28 composers; 124 miscellaneous works, by 52 composers; 13 student compositions.

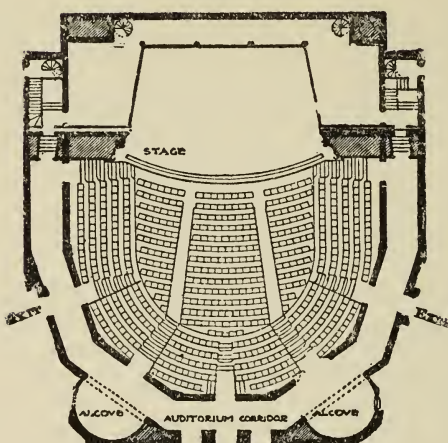
Thirty-four complete concertos for pianoforte, 6 for organ, 14 for violin, and 6 for other instruments have been performed, in addition to 15 movements of other concertos for pianoforte, 14 for violin, and 9 for other instruments. Concert works not concertos have been performed as follows: For pianoforte, 23; for organ, 9; for violin, 8; for other instruments, 8.

The programs have also included 107 arias from various operas and oratorios, 14 concert numbers, and 23 complete scenes and vocal ensembles.

Forty-nine choral works have been performed with orchestral accompaniment. Six complete operas have been given dramatic performances.

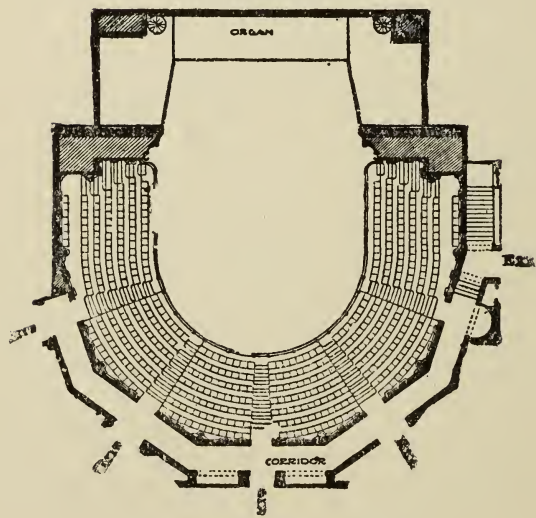
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



RECITAL HALL

SATURDAY AFTERNOON, MARCH 19, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BACH Prelude and Fugue in A minor

PRISCILLA BEDELL (Woodsville, N. H.)

DEBUSSY Les sous et les parfums

MELANIA KAWA (Melrose)

HÄNDEL Where'er you walk

JOHN H. WATTERSON (Bisbee, Ariz.)

FRANCES BASSETT, Accompanist

DEFALLA Andaluza

MARIAN KING (Concord, N. H.)

BEETHOVEN First movement of the Pianoforte Trio

in E♭ major, op. 1, no. 1

EVANGELINE LEBLANC (Waltham)

CHARLES STARNES (Lexington, Ky.)

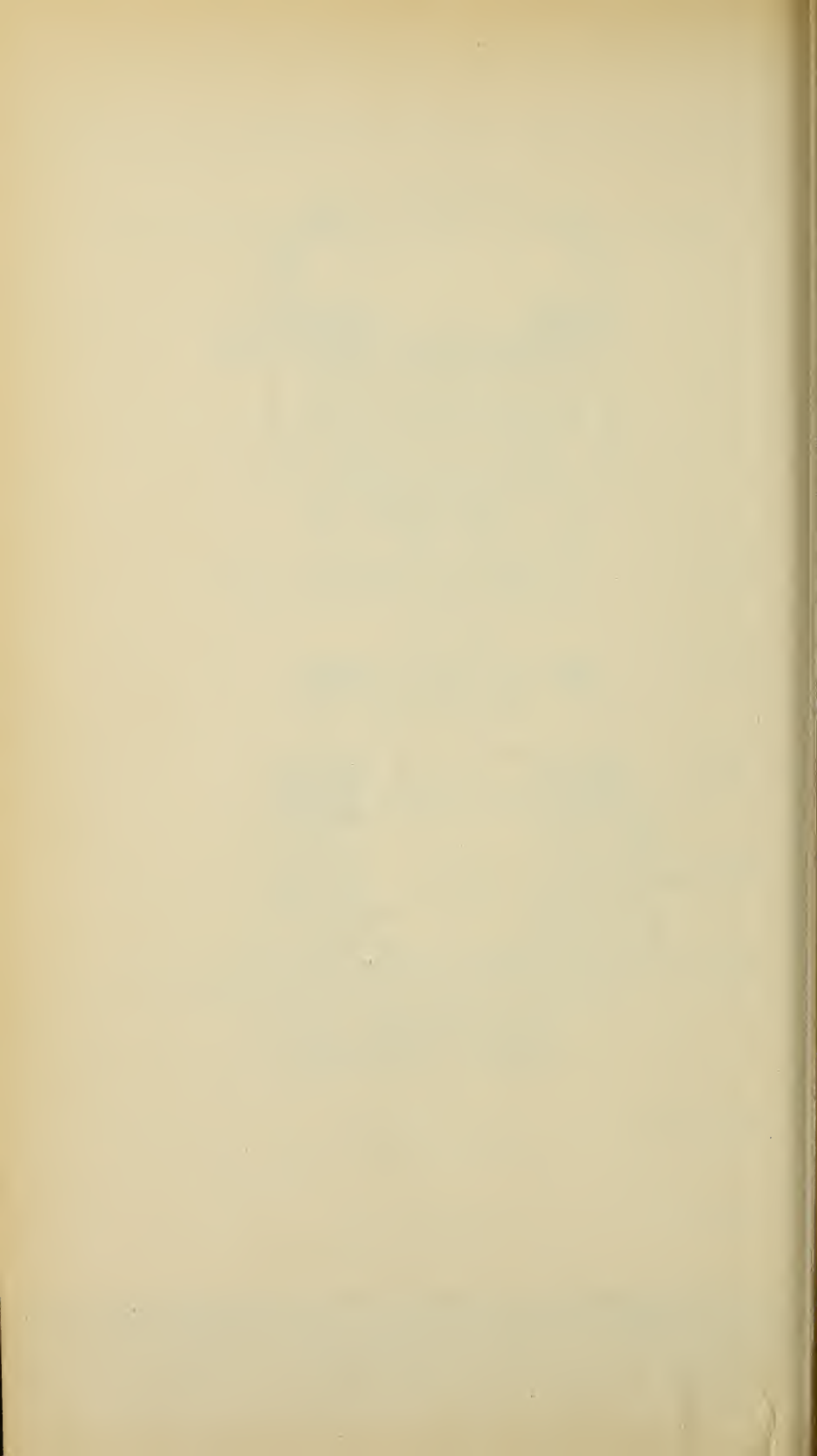
CHARLOTTE DAVIES (Arlington)

BACH-LISZT Fugue in A minor

ARNOLD RICH (Bradley, Maine)

DEBUSSY Reflets dans l'eau

ELTON YOUNG (Farmington, N. H.)



GEORGE W. BROWN HALL
MONDAY EVENING, MARCH 21, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL
by
MARY MORRISSEY
(*Class of 1930*)



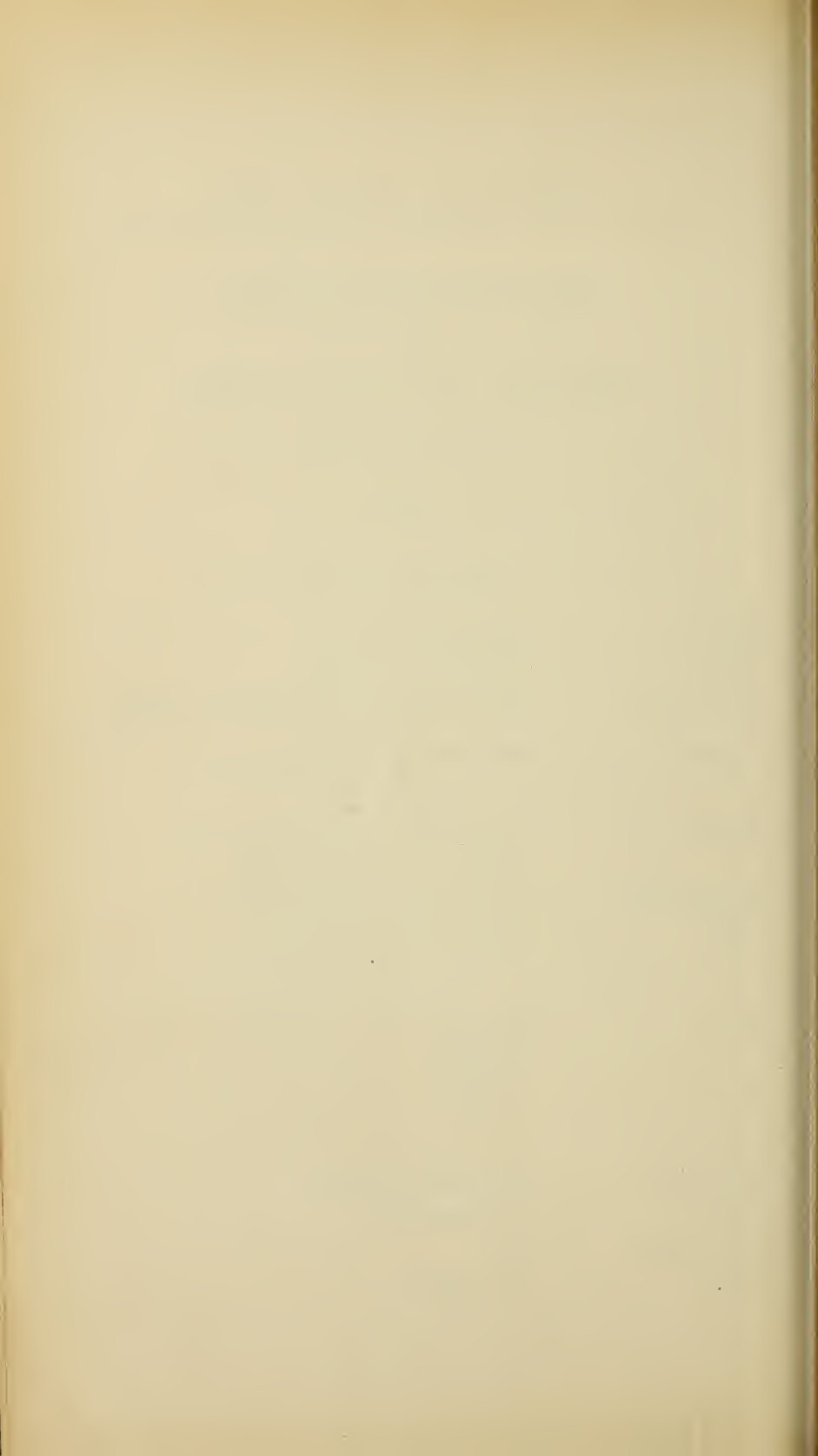
PROGRAM

BACH Fantasia in C minor
MOZART Romanza in A \flat major
BEETHOVEN First movement of the Sonata in E major,
op. 109
SCHUBERT Impromptu in A \flat major, op. 90

BRAHMS Intermezzo in B \flat minor, op. 117
Ballade in G minor, op. 118
RACHMANINOV Etude Tableau in G minor
LISZT Valse Oublié in F \sharp major

RAVEL Sonatine
Modéré
Menuet
Animé

DOHNANYI Rhapsody in F \sharp minor
GANZ Etude capriccio
WHITHORNE Rain
TOCH The Juggler



GEORGE W. BROWN HALL

TUESDAY EVENING, MARCH 22, 1932, AT 8:15 O'CLOCK

PHI MU ALPHA, SINFONIA

PRESENTS

PAUL BAUGUSS, VIOLINIST

(Class of 1931)

HAROLD SCHWAB, PIANIST

(Mus. Bac., 1928)



PROGRAM

NARDINI Concerto in E minor

Allegro moderato
Andante cantabile
Allegretto giocoso

BRAHMS Sonata in D minor, op. 108

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

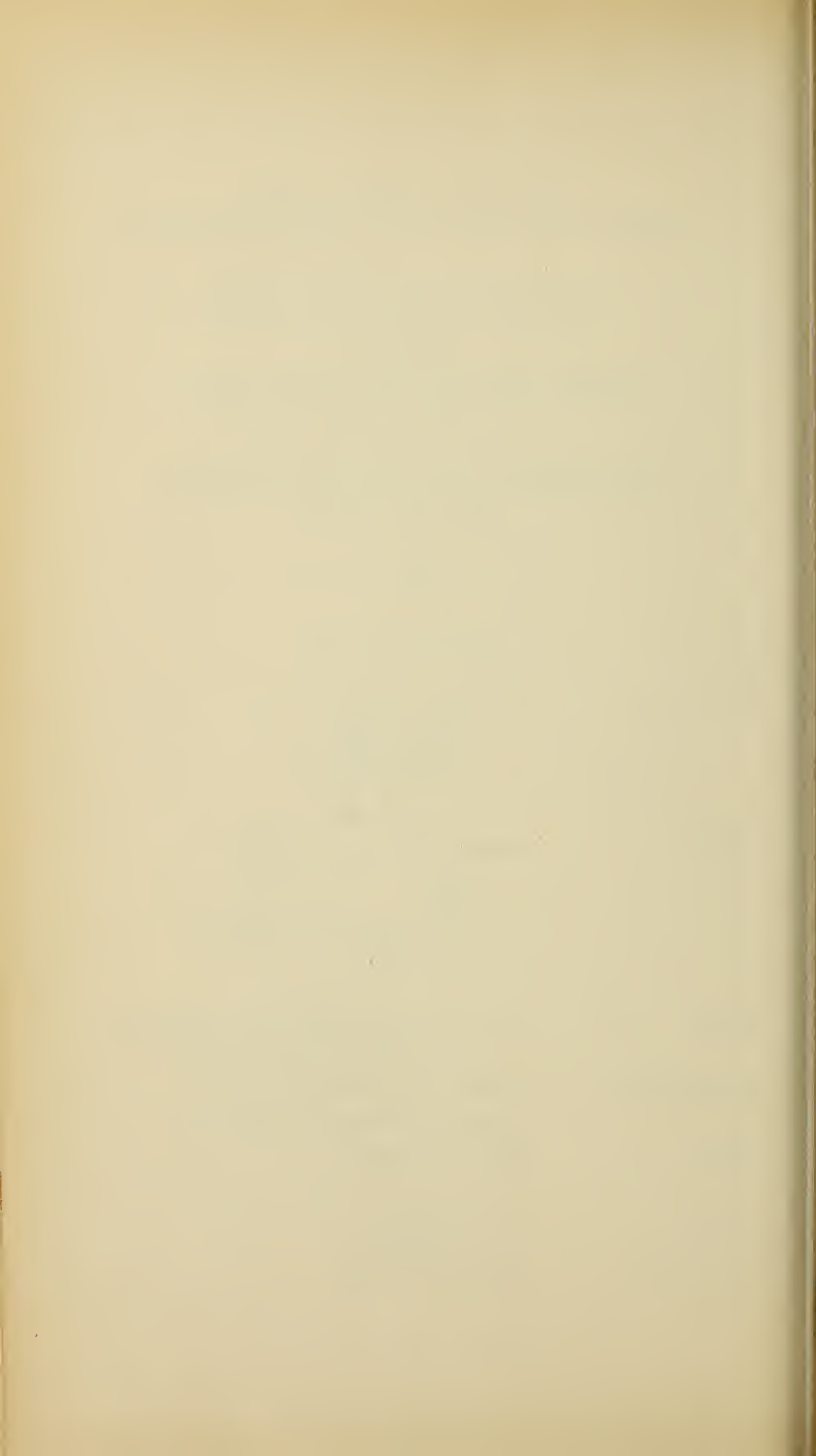
BLOCH Nigun (Improvisation), from "Baal Shem"
(Three Pictures of Chassidic Life)

CHASINS-PRESS Prelude in E minor, op. 12, no. 2
Prelude in D minor, op. 13, no. 5

ZSOLT Satyr and Dryads

KELLER Poëme élégiaque

SAINT-SAËNS Havanaise, op. 83



RECITAL HALL

THURSDAY AFTERNOON, MARCH 24, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

BEETHOVEN First movement of the Sonata in A \flat major,
op. 110
ALICE GRAY HARRISON (Atlanta, Ga.)

CHOPIN Polonaise in E \flat minor, op. 26, no. 2
CATHERINE EARLE (Jamesville, Wis.)

A. L. Viens Aurore
RESPIGHI Stornellatrice
LILLIAN LOFTMAN (Fall River)
BARBARA WHITMAN, Accompanist

IRELAND The Island Spell
ALFRED AIELLO (Somerville)

DEBUSSY Hommage à Rameau
EVELYN DENSMORE (Atkinson, N. H.)

HÄNDEL Rendi'l sereno al ciglio
R. ZANDONAI Ultima Rosa
MADELEINE SABEL (Cambridge)
BARBARA WHITMAN, Accompanist

CHOPIN Scherzo in B minor, op. 20
DOROTHY HIGGINS (Randolph)

PHI MU ALPHA, SINFONIA
ALPHA CHAPTER

Candlelight Concert



FRATERNITY ROOM

THURSDAY EVENING, MARCH 24, 1932
AT EIGHT-THIRTY

Paul Bauguss,
Everett Collis,
Walter Scheirer, } *Violin*
Charles Starns,
Leonard Wood, }
James Ulmer, } *Viola*
Harry Welcome, }
Clyde Macdonald, *Violoncello*

Ralph Johnson, *Flute*
Jose daCosta, } *Pianoforte*
Harold Schwab, }
Fenton Charles, *Tenor*
John Sheldon, *Baritone*
Stanley Hassell, *Double Bass*
Larry White, *Conductor*

Guest Artists

Arthur Hadley, *Violoncellist*

Donald Tweedy, *Composer-Pianist*

PROGRAM

BACH Brandenburg Concerto, No. V, for Flute,
Violin, Clavier and Strings

Allegro
Adagio affettuoso
Allegro

TWEEDY Sonata for Violoncello and Pianoforte

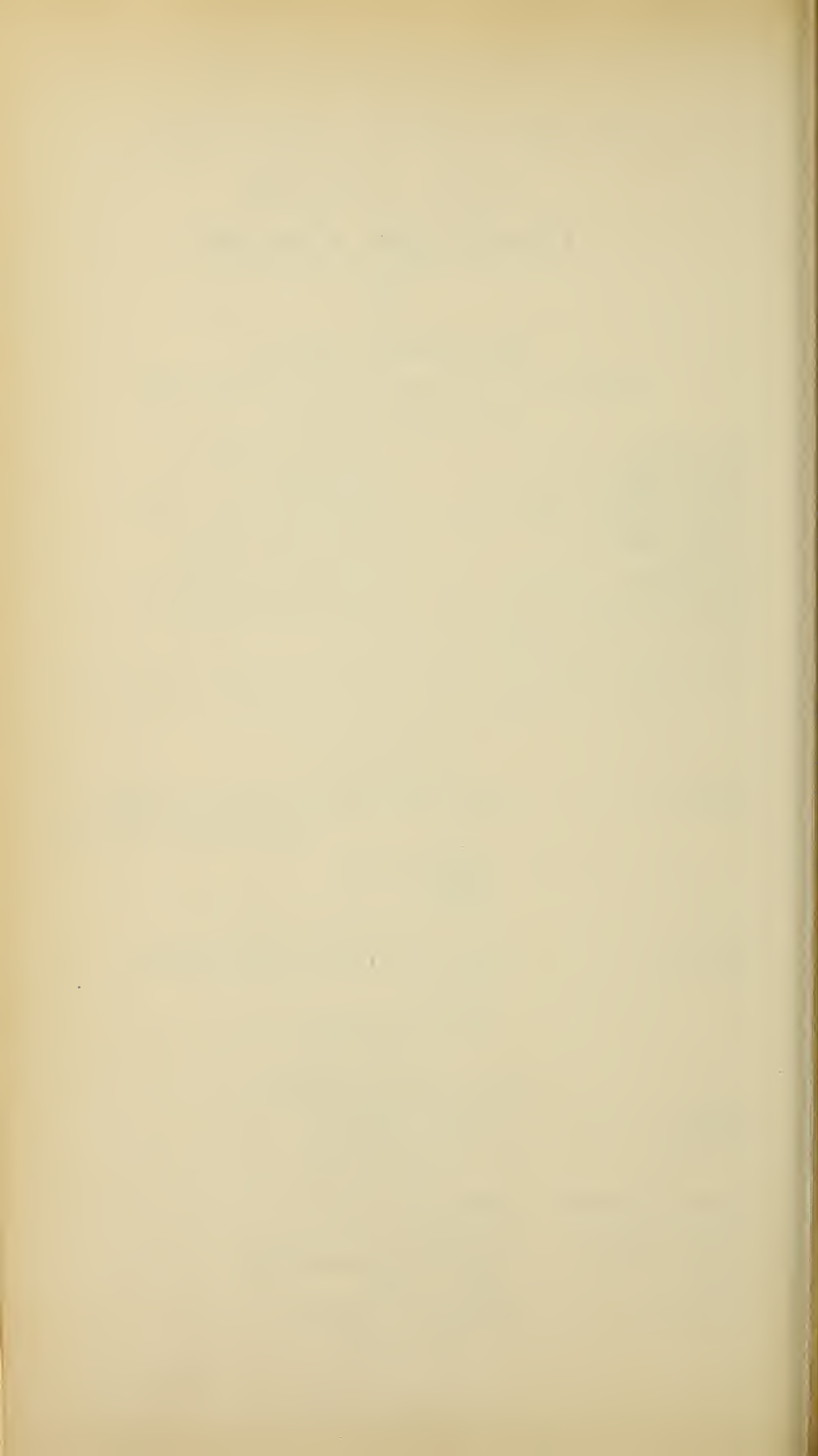
Moderato
Lento
Allegro non Troppo

Duets for Tenor and Baritone:

TOSTI Venetian Serenade
BLANGINI Per valli, per boschi

CARLOS PAGLIUCHI . . Noite de Sao Joao
OSCAR DA SILVA . . . Faduncho
A. REY COLACO . . . Fado No. 8 (um lamento)
F. BAHIA Mais um Fado
DOHNANYI Rhapsody in F# minor

JOSE DACOSTA



RECITAL HALL

SATURDAY AFTERNOON, MARCH 26, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

ARTHUR M. CURRY . Pianoforte Trio in E♭ major

WILLIAM HADDON (Milton)
RENATO PACINI (Utica, N. Y.)
EDWIN STUNTZNER (Attleboro)

HÄNDEL Aria con variazioni,
The Harmonious Blacksmith

SHIRLEY BAGLEY (West Hartford, Conn.)

DEBUSSY Jardins sous la pluie

ALICE FISCHER (Wilkes-Barre, Penn.)

HAYDN First movement of the String Quartet
in D minor, Peters Ed. no. 9

RENATO PACINI (Utica, N. Y.)
GABRIEL ACCARDI (Cambridge)
NEWMAN GOLDSCHMIDT (Revere)
DAN FARNSWORTH (Rutland, Vt.)

LALO First movement of the Concerto in D minor,
for Violoncello

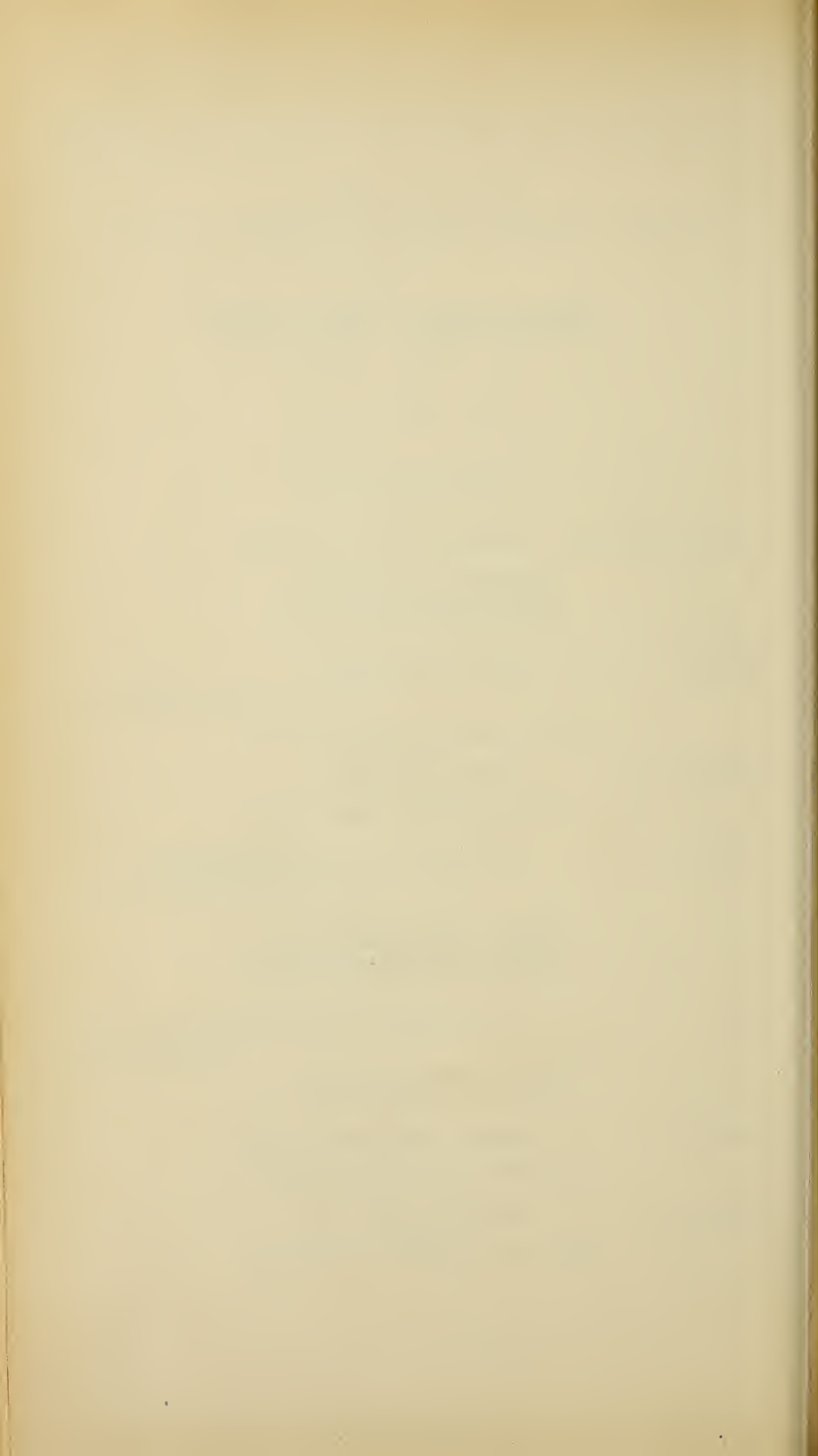
DAN FARNSWORTH (Rutland, Vt.)
CARL FELDMAN, Accompanist

CHOPIN Scherzo in C♯ minor, op. 39

ELIZABETH LEWIS (Muskegon, Mich.)

ALBERNIZ Cordova, op. 232, no. 4

ELIZABETH ROBERTS (New York City)



GEORGE W. BROWN HALL

TUESDAY EVENING, MARCH 29, 1932, AT 8:15

PIANOFORTE RECITAL

by

MILDRED KING

(Class of 1929)



P R O G R A M

DOHNANYI Rhapsody in F# minor

RAVEL Sonatine

Moderé

Menuet

Animé

CHOPIN Berceuse in D♭ major, op. 57

Etude in F major, op. 10, no. 8

Three Preludes, op. 28:

No. 8, in F# minor

No. 13, in F# major

No. 24, in D minor

DEODAT DE SEVERAC . Baigneuses au soleil

RACHMANINOV Prelude in E♭ major, op. 23, no. 6

O'DONNELL Before the Dawn

DEBUSSY Reflets dans l'eau

La fille aux cheveux de lin

Feux d'artifice

Steinway Pianoforte



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

SIXTH CHAMBER CONCERT

. . .

GEORGE W. BROWN HALL

WEDNESDAY EVENING, MARCH 30, 1932

MEMBERS OF THE CONSERVATORY ORCHESTRA

CONDUCTED by CARL MCKINLEY, of the Faculty

SOLOIST: BERNARD ZIGHERA, of the Faculty

THE ORCHESTRA

First Violins

PIERINO DI BLASIO
GENEVIEVE THOMPSON
RENATO PACINI
CECILIA PAYESKA
CHARLES STARNs
EDITH STEVENS

Second Violins

GERRISH ALBERT
JOHN METZGER
WALTER SCHEIRER
GEORGE MILROOD

Violas

HARRY KRICHEVSKY
NEWMAN GOLDSCHMIDT

Violoncelli

EDWIN STUNTZNER
FAITH DONOVAN

Contrabasses

MAX KUNZE*
STANLEY HASSELL

Harp

BARBARA WHITNEY

Flutes

GEORGE MADSEN
RALPH JOHNSON

Oboes

JOSEPH LUKATSKY
OSCAR TOURTELLOTTE

Clarinets

MANUEL VALERIO
NORMAN CARROL

Bassoons

BOAZ PILLER*
FRANCES ALBERTIN

Horns

LESLIE RUPERT
LOWELL LARSEN

Trumpets

EARL CLAY
BOWER MURPHY

Tympani

WALTER HOWE

Percussion

MANUEL SOUZA
GERTRUDE HARVEY

* Member of the Faculty

PROGRAM



JOSEPH HAYDN . . . Symphony in G major (No. 13)

(b. April 1, 1732)

Adagio—allegro

Largo

Menuetto (allegretto)

Finale (allegro con spirito)

STUART MASON . . . Bergerie, for Flute, Oboe, English Horn,
Clarinet, Horn, Bassoon, Harp, and Strings

1. Sonnerie et Sarabande pour les Bergers
2. Air pastoral
3. Gaillarde et Départ pour le Pays du Tendre

MAURICE RAVEL . . . Introduction and Allegro for Harp, with accompaniment of Quartet of Strings, Flute, and Clarinet

GABRIEL FAURÉ . . . Pavane

RAMEAU-MOTTL . . . Tambourin



RECITAL HALL

WEDNESDAY EVENING, MARCH 30, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

Pupils of Susan Williams



PROGRAM

- MENDELSSOHN . . Spring Song
STOJOWSKI Danse Humoresque
KATHERINE MAGILL
- GHYS Amaryllis (Air by King Louis XIII.)
BEATRICE DROOKER
- PADEREWSKI . . . Minuet in G
HARRIET SCHLESINGER
- TCHAIKOVSKY . . June
SCHUBERT Scherzo in B \flat
ALICE SMITH
- MENDELSSOHN . . Venetian Gondola Song in F \sharp minor
CARL PIERNI
- BEETHOVEN . . . Contra Dance in C major
GRIEG Grandmother's Minuet
DURAND Valse in E \flat
DOROTHY GOLDSTEIN
- GRIEG Butterfly
PALMGREN May Night
MARY CLARE WRIGHT
- RACHMANINOV . . Prelude in G \sharp minor
LORETTA METZGER
- D. SCARLATTI . . Sonata in D minor
MOZART Andante from Sonata in G major
BACH Two-Part Invention in B \flat
BARBARA MAYOR
- CYRIL SCOTT . . . Lento
SCHUMANN Romance in F \sharp major
DEBUSSY Clair de lune
PHYLLIS BELMORE
- PADEREWSKI . . . Cracovienne fantastique
SCHUETT Tendre aveu
BRAHMS Rhapsody in G minor
LEONARD BERNSTEIN



JORDAN HALL

THURSDAY AFTERNOON, MARCH 31, 1932, AT 4:10 o'clock

CONCERT

by the

ORCHESTRAL CLASS

with

STUDENT-CONDUCTORS

under the direction of

FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

BORODIN On the Steppes of Central Asia

FRITZ SCHNEIDER, Conductor

TsCHAIKOWSKY Two movements from the Serenade for Strings,
op. 48:

Waltzer

HARRY DANIELS, Conductor

Élégie

STANLEY G. HASSELL, Conductor

GRIEG Suite No. I. from the incidental music to
Ibsen's "Peer Gynt"

I. Morning Mood

MARGARET WALSH, Conductor

II. Åse's Death

AGNES CORFIELD, Conductor

III. Anitra's Dance

AGNES SANTRY, Conductor

IV. In the Hall of the Mountain King

HELEN KERR, Conductor



GEORGE W. BROWN HALL
TUESDAY EVENING, APRIL 12, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

VERONA DURICK

(Class of 1932)



PROGRAM

BACH French Suite in E major
 Allemande
 Courante
 Sarabande
 Bourrée

BEETHOVEN First movement of the Sonata in C minor, op. 111

TURINA Sous les orangers

DEBUSSY Nocturne

DEBUSSY Poissons d'or

SAINT-SAËNS Valse gaie

CHOPIN Impromptu in F \sharp major, op. 36

Nocturne in E minor (posthumous)

Ballade in G minor, op. 23



RECITAL HALL

THURSDAY AFTERNOON, APRIL 14, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

- SCHUBERT-LISZT . . . Am Meer
Hark, hark the Lark
HAROLD CHAPMAN (Wollaston)
- BUONONCINI Per la gloria d'adorarvi
CHADWICK I said to the wind of the South
NATALIE MORTON (Pittsfield)
BARBARA WHITMAN, Accompanist
- MACDOWELL Hungarian
STERLING EVANS (Duryea, Penn.)
- DEBUSSY Les sons et les parfums
VICTORIA AZNAVOORIAN (Medford)
- ROSSI Ah! rendimi, from "Mitrane"
HAYDN The Spirit's Song
ALICE K. FARRELL (Belmont)
ZABELLE SARKISIAN, Accompanist
- CHASINS Rush Hour in Hongkong
DOROTHY LIANG (Penang, Straits Settlements)
- RICHARD STRAUSS Nachtgang
WEINGARTNER Du bist ein Kind
SCHUMANN Er ists
HELEN WILSON (Seattle, Wash.)
CARL FELDMAN, Accompanist
- CHOPIN Two Etudes:
op. 10, no. 3, in E major
op. 10, no. 5, in G \flat major
GLADYS HEATHCOCK (Lowell)



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, APRIL 15, 1932, AT 8:15 O'CLOCK

ORGAN RECITAL

by

ELEANOR TAYLOR

and

MARGARET AVEDOVECH



PROGRAM

WIDOR Allegro from the Sixth Symphony

BARNES Caprice

VIERNE Hymn au Soleil

MISS TAYLOR

FRANCK Prelude, Fugue, and Variations

ARTHUR DUNHAM . Scherzo in G

MULET Finale

MISS AVEDOVECH

BACH Adagio in C minor

KARG-ELERT . . . Starlight

BONNET Variations de Concert

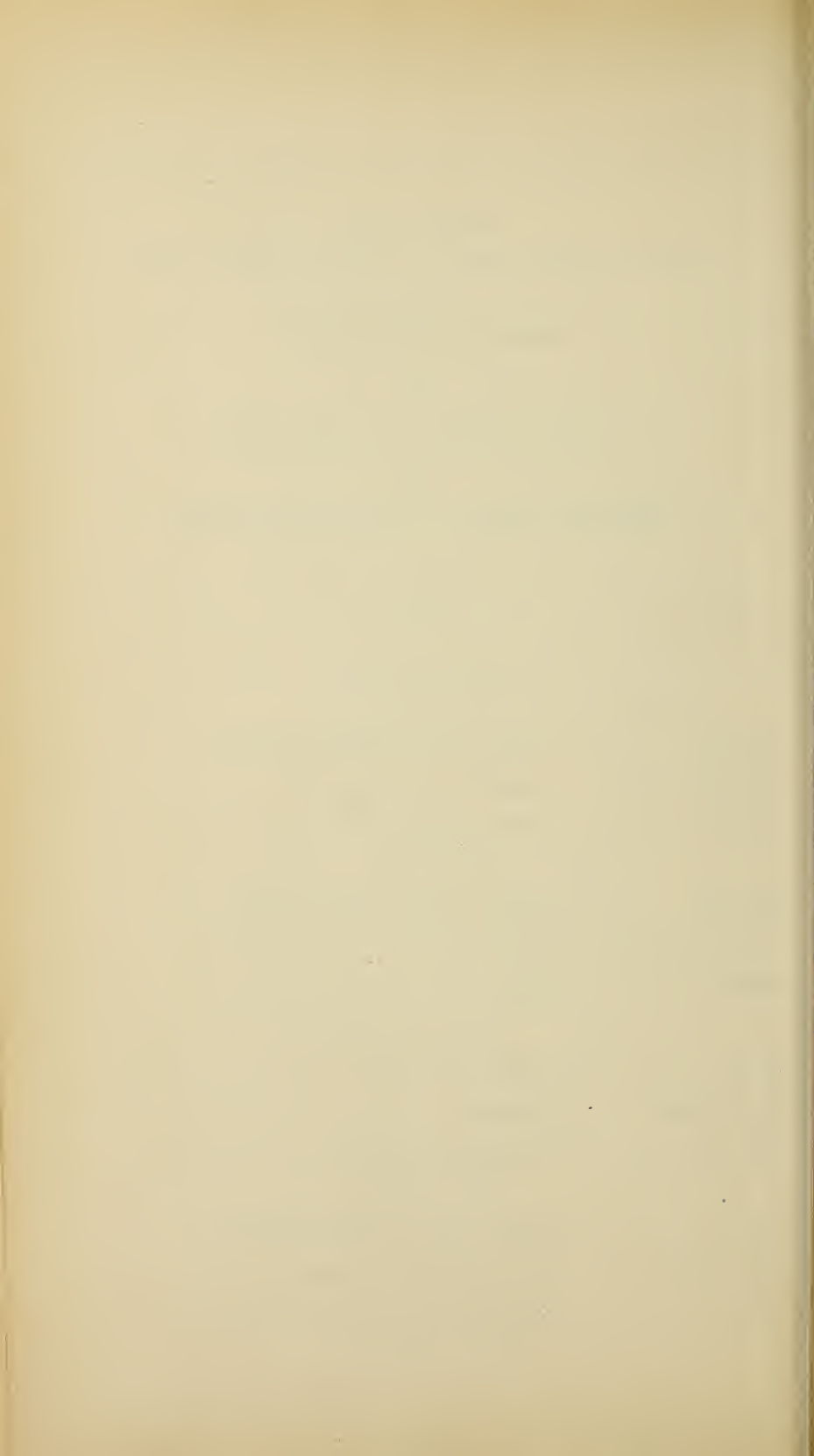
MISS TAYLOR

BACH Allegro from the Fifth Trio Sonata

KARG-ELERT . . . The Reed-Grown Waters

LISZT Präludium und Fuge über B-A-C-H

MISS AVEDOVECH



RECITAL HALL

SATURDAY AFTERNOON, APRIL 16, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BACH Loure in G major

FREDERICK P. LEWIS (Minot, N. D.)

BRAHMS Intermezzo in B \flat minor, op. 118

ETHEL ZUNG (Dorchester)

GODARD Adagio Pathetique, op. 128, no. 3, for Violin

DOROTHY CORBIN (Plainville)

RUTH GREER, Accompanist (Dighton)

HAYDN Sonata in C major

Allegro con brio

Adagio

Allegro

SUSAN GODOY (Brookline)

DEBUSSY Clair de lune

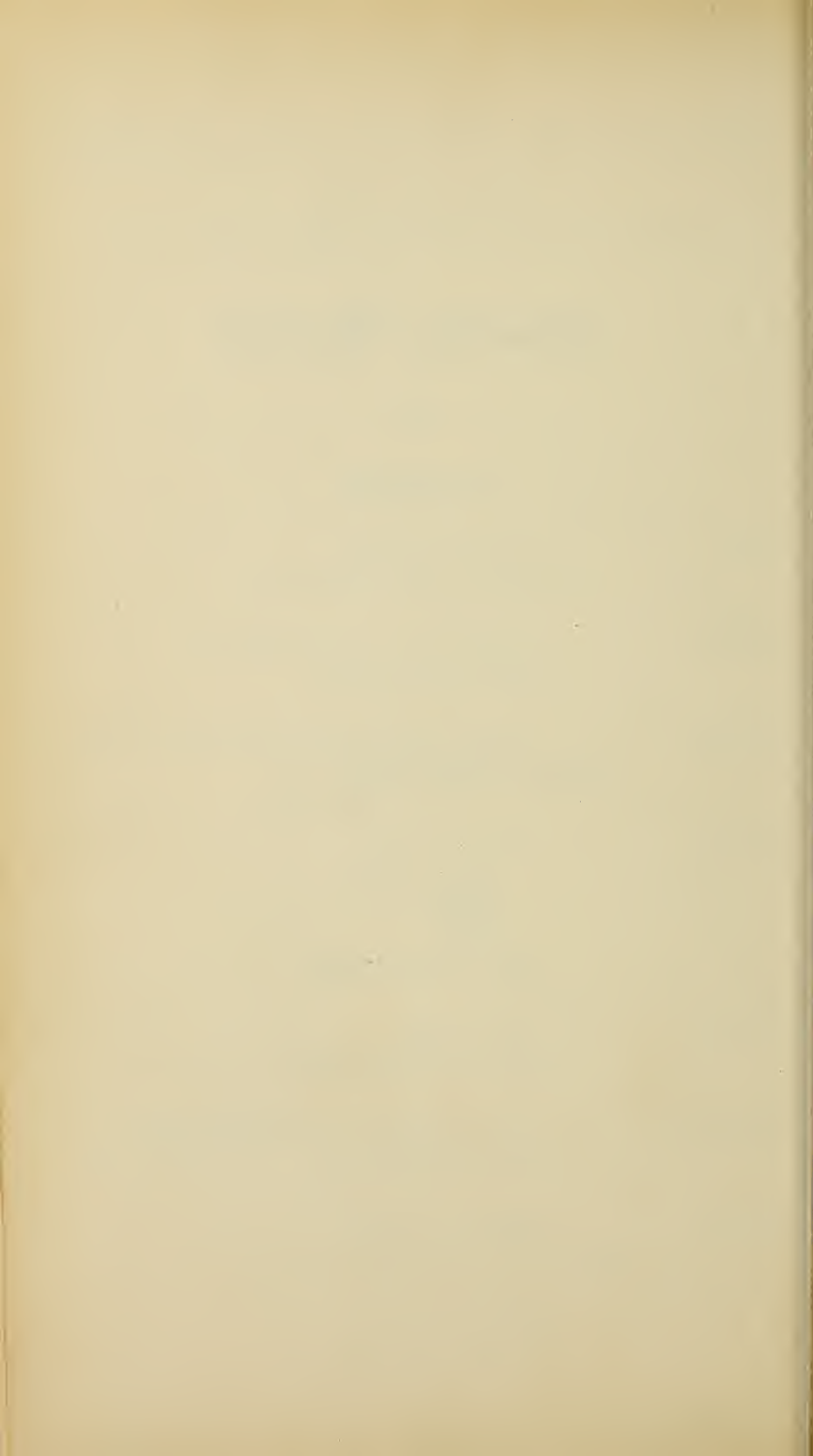
CAMILLE IRELAND (Melrose)

BEETHOVEN First movement of the Pianoforte Sonata
in C major, op. 53

GRACE MILLER (Dorchester)

BRAHMS Ballade in G minor

MARY LILLIAN SMITH (New Haven, Conn.)



NEW ENGLAND CONSERVATORY OF MUSIC



JORDAN HALL, WEDNESDAY, APRIL 20th, 1932



Handel First movement of the Concerto grosso
in C major, no. 7 (*Arr. Felix Mottl*)

Mozart Aria from IL RE PASTORE: L'amero, saro costante
MAE TAYLOR
Violin obbligato, PIERINO DI BLASIO

Mozart Andante from the Concerto in D minor
(Köchel 466), for Pianoforte and Orchestra
SUSAN GODOY

Lucille Monaghan . Nocturne
(Class of 1928)

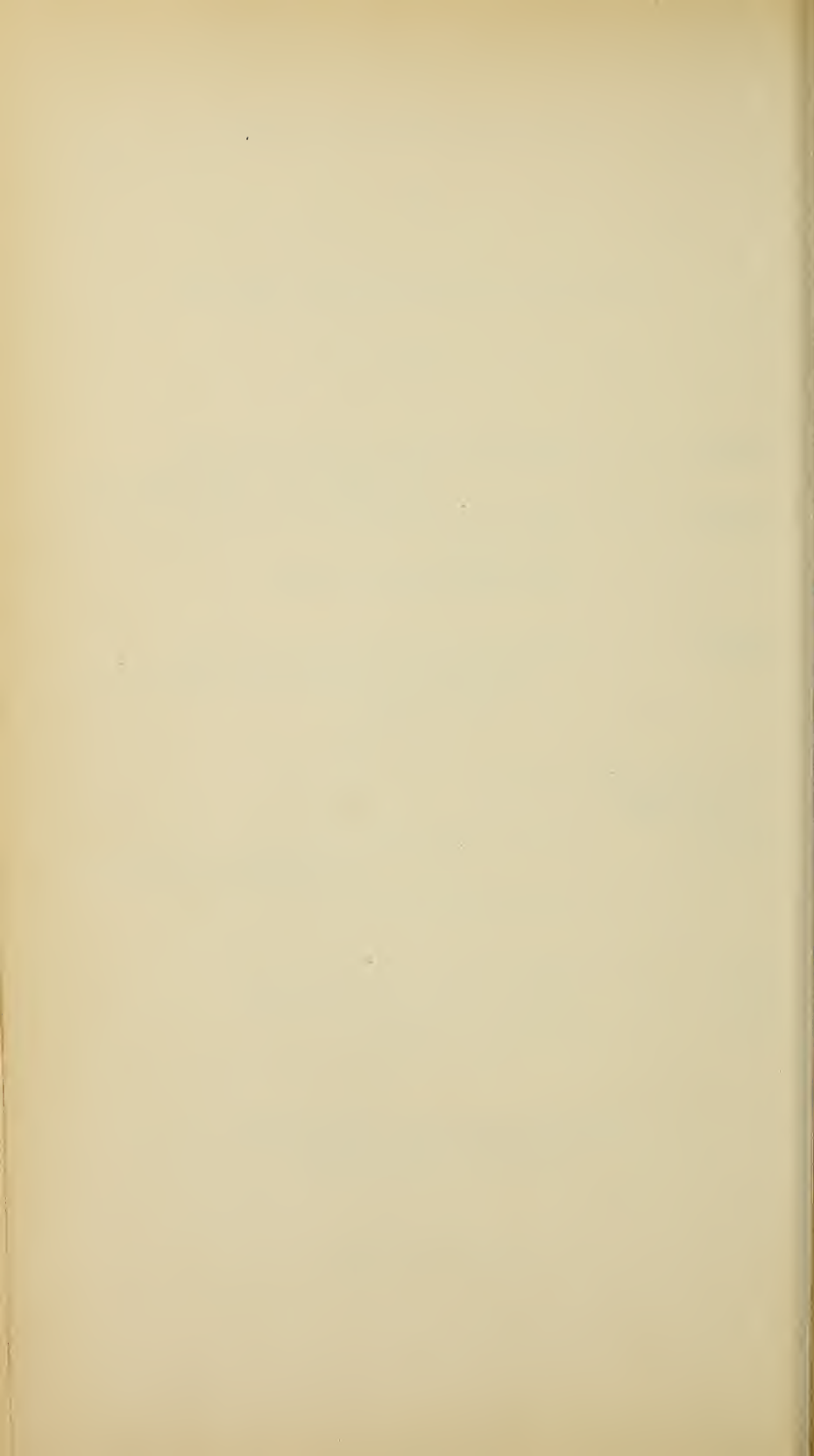
Schumann First movement of the Concerto in A minor,
for Pianoforte and Orchestra
FRANCES PRATT (Class of 1931)

Debussy Prélude à l'après-midi d'un faune

Weber Overture to OBERON

THE CONSERVATORY ORCHESTRA
CONDUCTOR, THE DIRECTOR

Steinway Pianoforte



GEORGE W. BROWN HALL

WEDNESDAY EVENING, APRIL 20, 1932, AT 8:15

PHI MU ALPHA SINFONIA

PRESENTS

Harold Schwab, *Pianist*

Paul Bauguss, *Violin*

William Cook, *Pianist*

Walter Scheirer, *Violin*

Ralph Johnson, *Flute*



PROGRAM

BACH-BAUER Concerto in C minor, for two Pianofortes

- I. Allegro
- II. Andante con moto
- III. Allegro vivace

LOCATELLI Sonata in G major, for two Violins
and Pianoforte

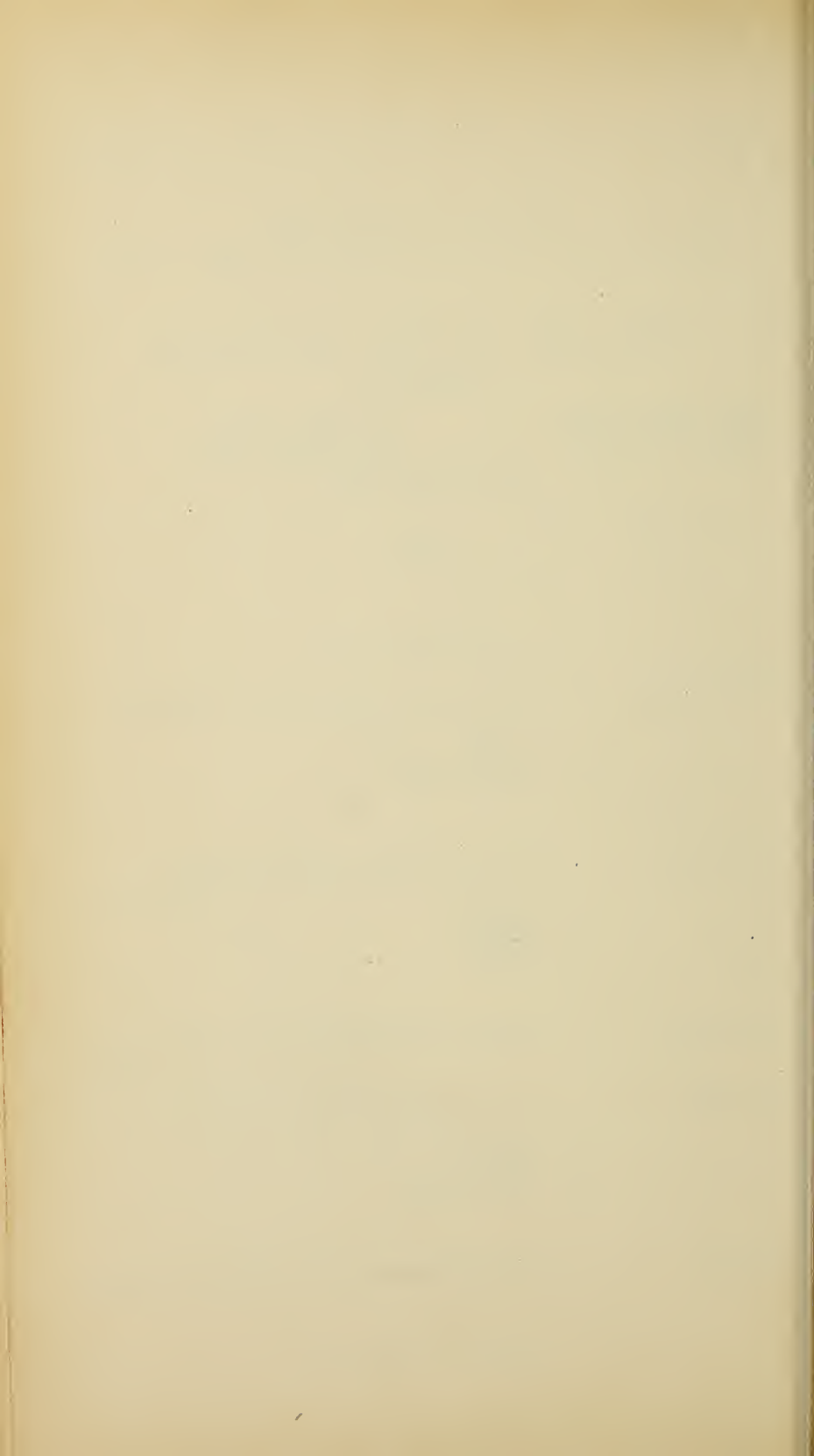
- I. Andante
- II. Siciliano
- III. Allegro

SCHUMANN Andante and Variations for two Pianofortes,
op. 46

GOOSSENS Suite, for Flute, Violin, and Pianoforte, op. 6

- I. Impromptu
- II. Serenade
- III. Divertissement

ALBENIZ Spanish Rhapsody, for two Pianofortes, op. 70



RECITAL HALL

THURSDAY AFTERNOON, APRIL 21, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

BACH Prelude and Fugue in F minor

MARGARET MIDDLETON (Santa Fé, Cuba)

SCHUBERT Impromptu in A \flat , op. 90, no. 4

MARIE MADIGAN (Hopkinton)

VIVALDI-KREISLER . . Concerto in C major, for Violin

GERRISH ALBERT (Dorchester)

ARNOLD RICH, Accompanist (Bradley, Me.)

CHOPIN Polonaise in C minor, op. 40, no. 2

WAI TSUEN LEE (Shanghai, China)

MESSAGRE La maison grise

EASTHOPE MARTIN . . Wayfarer's Night Song

LILLIAN LOFTMAN (Fall River)

BARBARA WHITMAN, Accompanist (Bangor, Me.)

DEBUSSY Goliwogg's Cake Walk

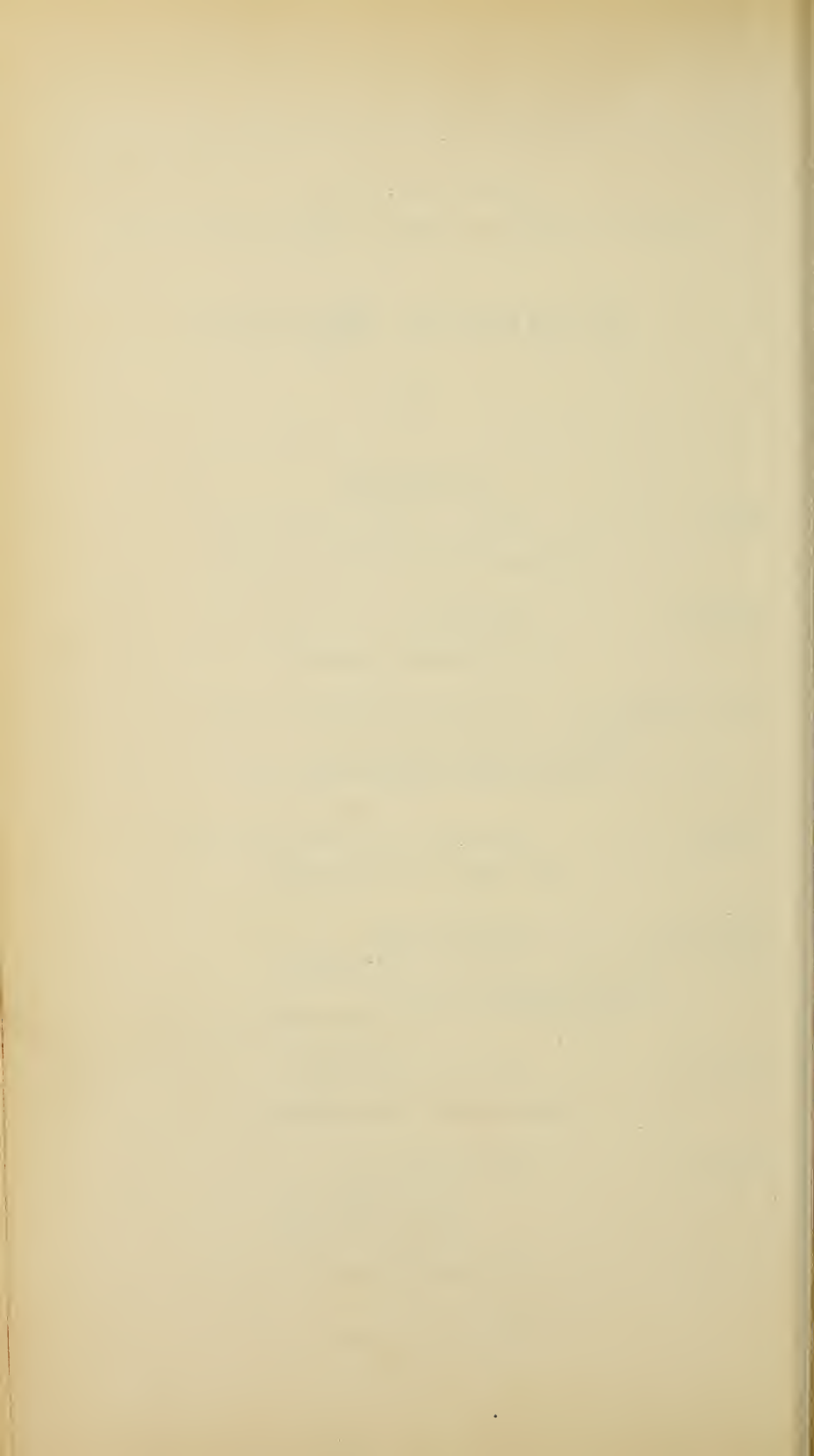
MARGUERITE PUTNAM (Westfield)

CHOPIN Two Etudes, op. 25:

no. 9 in G \flat major

no. 10 in B minor

NORA GILL (West Roxbury)



JORDAN HALL

FRIDAY EVENING, APRIL 22, 1932, AT 8:15 O'CLOCK

CONCERT

by

THE CLASS IN BRASS ENSEMBLE

under the direction of

LOUIS KLOEPFEL, of the Faculty

assisted by

ADVANCED STUDENTS



PROGRAM

SOUSA March, El Capitan
AUBER Overture, Bronze Horse

CHOPIN Ballade in F minor, for Pianoforte
WILLIAM HADDON (Milton)

SAINT-SAËNS The Swan
V. HERBERT The Three Solitaires, Solo for three trumpets
EARL CLAY (Lincoln, Maine)
BOWER MURPHY (San Fernando, Cal.)
CLIFTON MIX (Montpelier, Vt.)

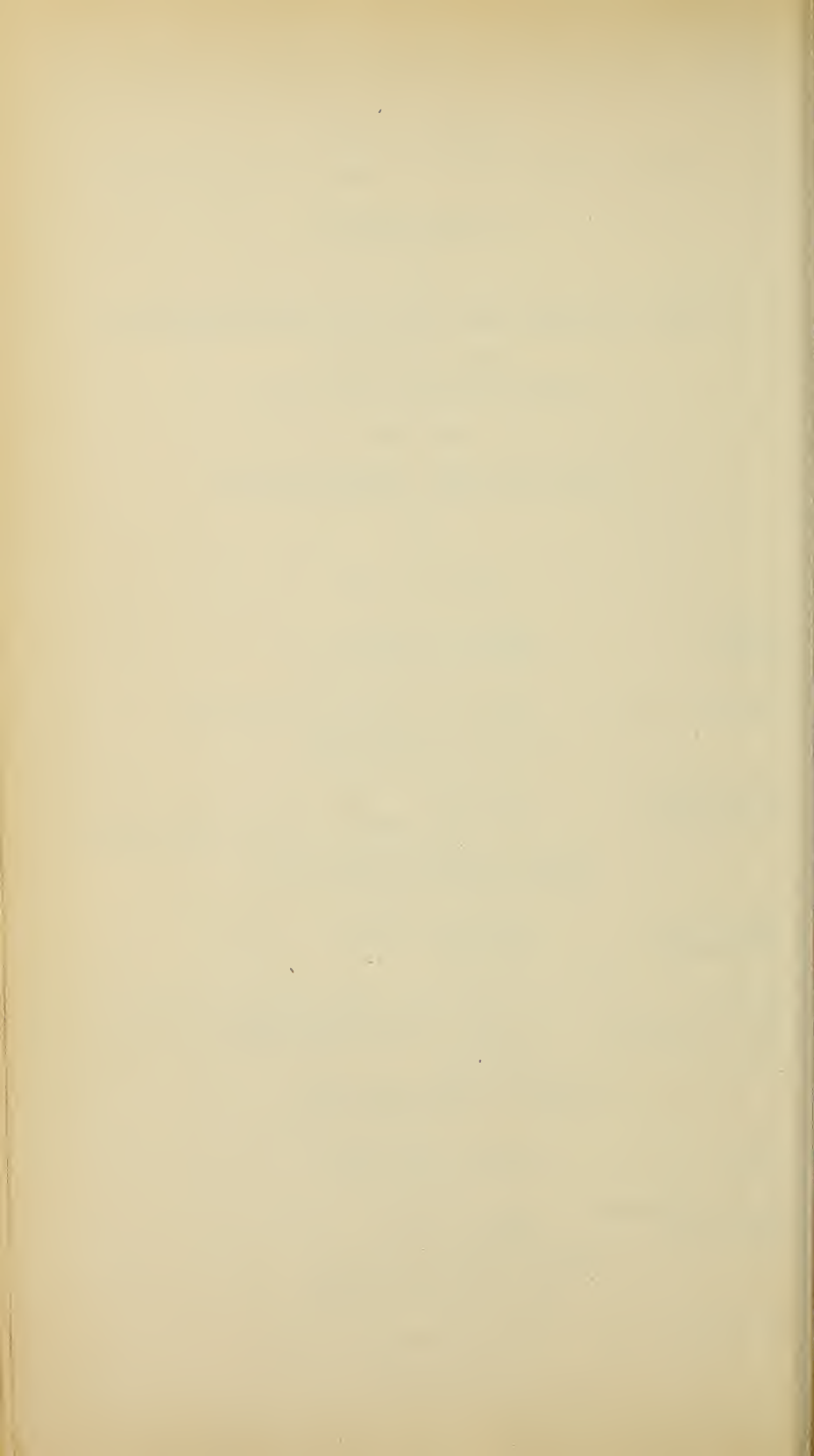
WALDTEUFEL Valse, Ange d'amour
MEYERBEER Fackeltanz

PUCCINI In quelle trine morbide, *from* MANON LESCAUT
Arr. by ENDICOTT . . . He stole my tender heart away
FOOTE Constancy
MAE TAYLOR (Sydney Mines, N. S.)
BARBARA WHITMAN, Accompanist

FRIML Selection, The Firefly

TARTINI-KREISLER . . Fuge, for Violin
MOSKOWSKI Guitarre
GEORGE MILLROOD (Winthrop)
CARL FELDMAN, Accompanist

SCHRAMMEL March, Wien bleibt Wien



RECITAL HALL

SATURDAY AFTERNOON, APRIL 23, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

BACH Prelude in B \flat major

VIRGINIA BIRCHALL (York, Penn.)

MAX BRUCH Kol Nidrei, for Violoncello

EDWIN STUNTZNER (Attleboro)

ROWLAND HALFPENNY, Accompanist

MACDOWELL Hungarian

RUTH FRANK (Roxbury)

HAYDN First movement of the Pianoforte Trio
in C major (Peters Ed. no. 3)

GERTRUDE FITZGERALD (Rockland)

ALPHONSE DECRESSENTIS (Milford)

RICHARD LOVEWELL (Erie, Penn.)

BEETHOVEN First movement of the Sonata in A \flat major,
op. 110

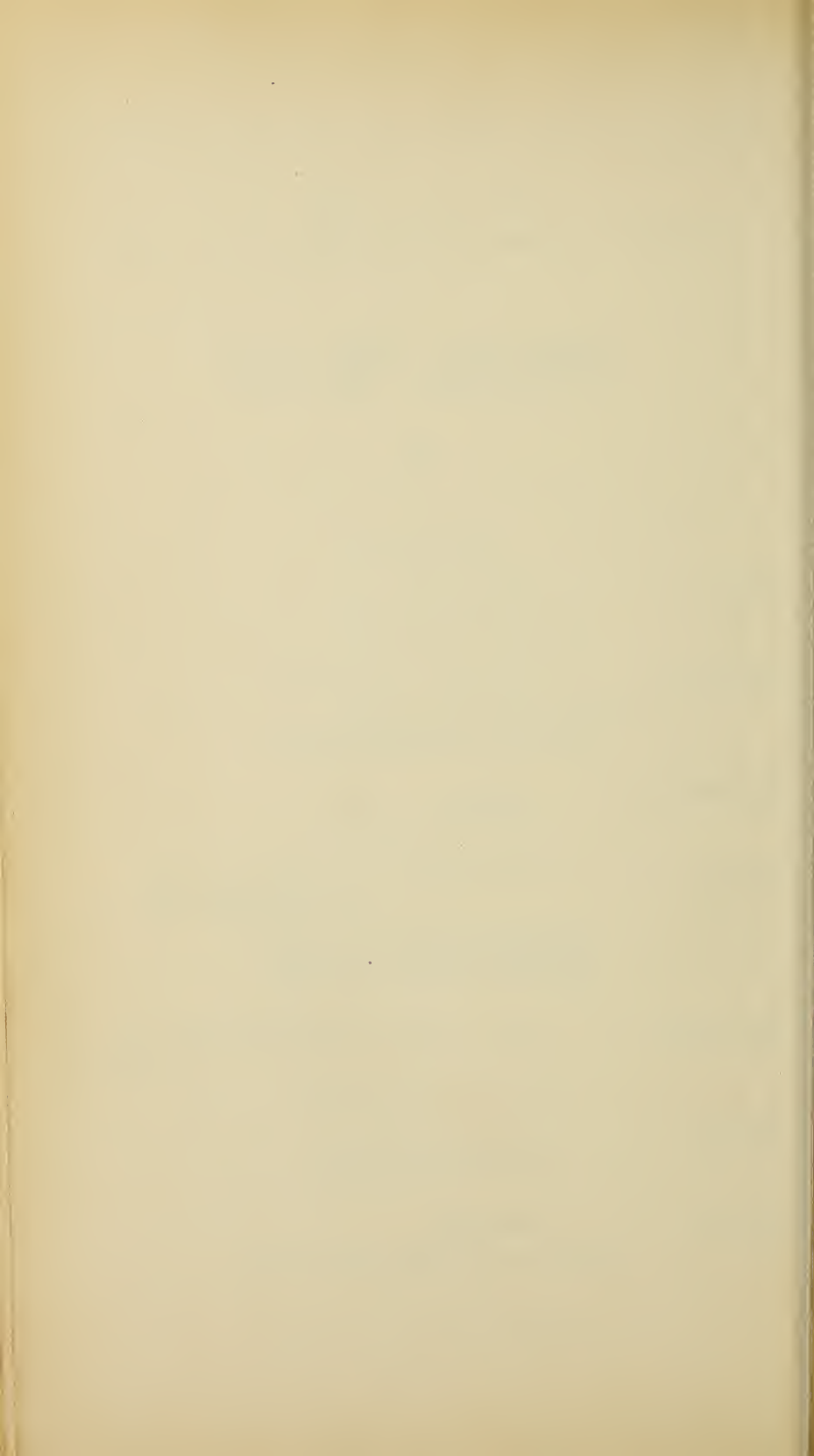
DORIS EDWARDS (Somerville)

RESPIGHI Nocturne in F \sharp major

RUBY SWANSON (Lexington)

LECUONA Malaguena

MARION BLUMENTHAL (Portland, Maine)



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

SATURDAY EVENING, APRIL, 23, 1932, AT 8:15 O'CLOCK

ORGAN RECITAL

by

DOWELL P. McNEILL

(Class of 1927)



PROGRAM

- KUHNAU Chorale Prelude
"Ach Herr, mich armen Sünder"
- BACH Prelude and Fugue in B minor
- WILLAN Introduction, Passacaglia and Fugue
-
- D'INDY Prelude en Mi b mineur
- VIERNE Divertissement
Arabesque
- HUMPHREY Nocturne
- WIDOR Finale from the Sixth Symphony



GEORGE W. BROWN HALL

SUNDAY AFTERNOON, APRIL 24, 1932, AT 3:30 o'clock

JUNIOR DEPARTMENT

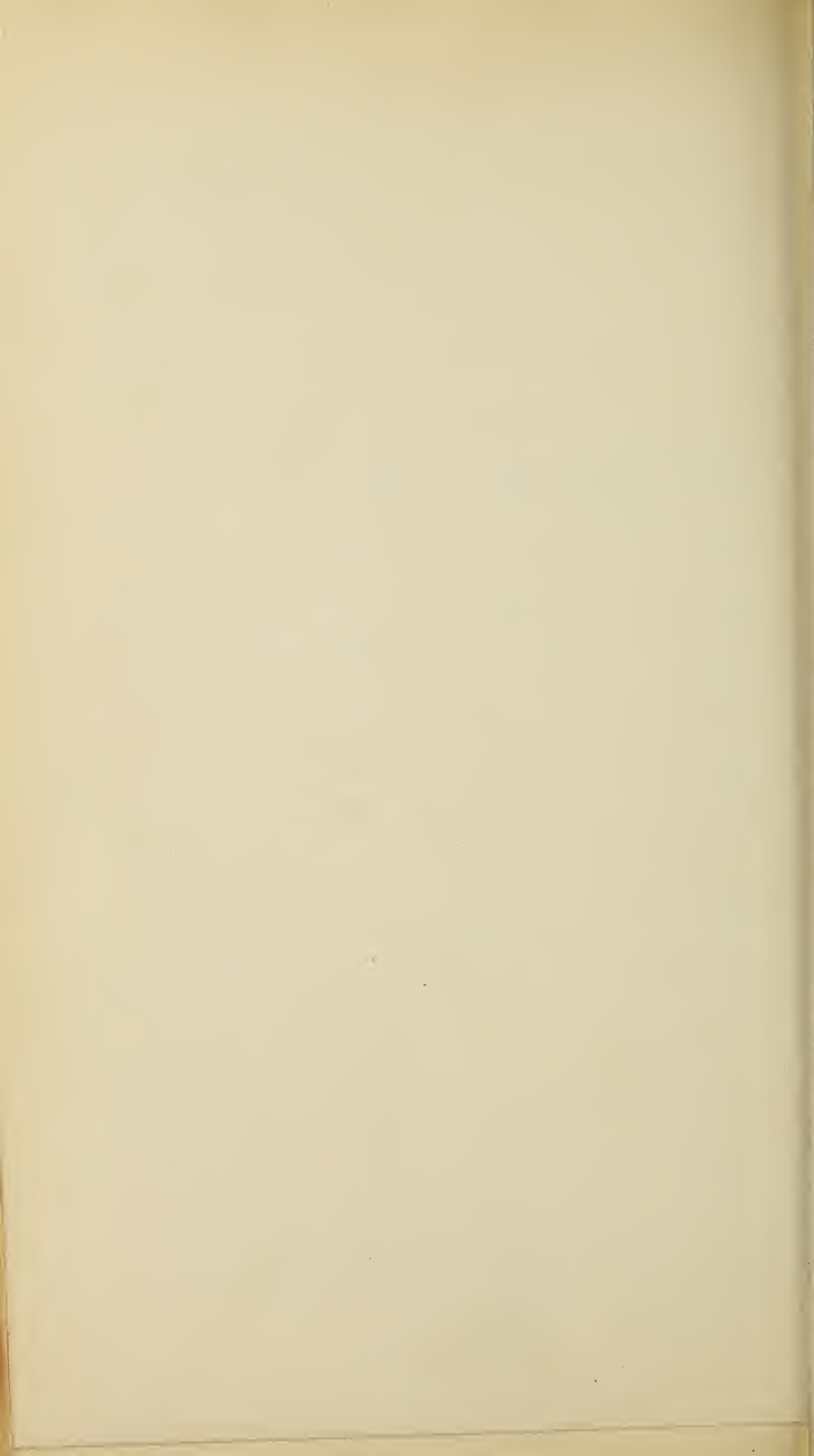
PIANOFORTE RECITAL

by

Pupils of Elisabeth Joanne Schulz

PROGRAMME

- FRENCH FOLK-TUNE . . Jig
 ENGLISH FOLK-TUNE . . Lavender's Blue
 FREDERIC GROTON . . Happy and Gay
 LAWRENCE LAKIN
- KULLAK The Mill by the Brook
 LILLIAN LEVINE
- SCOVILLE The Cellist
 ANTHONY Dancing Sunbeams
 LILLIAN GUIFFRE
- KULLAK Barcarolle
 KULLAK Hunting Song
 LUCILLE MEZANSKY
- BACH Musette
 BEETHOVEN Für Elise
 PANELLA Springtime Waltz
 STELLA ALOSEVITCH
- GRIEG Papillons
 NORA O'LEARY
- KULLAK Opening of the Children's Party
 KULLAK Grandmother Tells a Ghost Story
 KULLAK Joyful Mood
 C. U. LEMONT Valse Etude
 BLOSSOM GORFINKEL
- EDITH HATCH Spanish Carnival
 GRANT-SCHAEFFER . . Over the Waves
 GLUCK Gavotte
 BACH Bourrée
 ENGLISH COUNTRY DANCE . Gathering Peascods
 RAY HODGSON
- ELISABETH SCHULZ . . Elaine
 TORJUSSEN Summer Reverie
 BRAHMS Waltz, in A \flat
 HELEN PAPPAS
- ELISABETH SCHULZ . . Prelude—A Knight Rode Forth
 MOZART Allegro from the Sonata in C major
 HAESCHE Elephant Dance
 LEONARD LANDRY . . Willow Brook
 ELISABETH SCHULZ . . Leap Frog
 LEONARD LANDRY
- TRYGVE TORJUSSEN . . To the Rising Sun
 MENDELSSOHN Venetian Gondola Song
 MIRIAM GORFINKEL
- ELISABETH SCHULZ . . Waltz
 RACHMANINOV Prelude in G minor
 HAGOPE BOGOSIAN
- MENDELSSOHN Hunting Song
 BRAHMS-GRAINGER . . Lullaby
 PERCY GRAINGER . . . Country Gardens
 CHOPIN Nocturne in C \sharp minor, op. 27, no. 1
 DEBUSSY Minstrels
 BARBARA M. BENNETT



GEORGE W. BROWN HALL
MONDAY EVENING, APRIL 25, 1932, AT 8:15

PIANOFORTE RECITAL

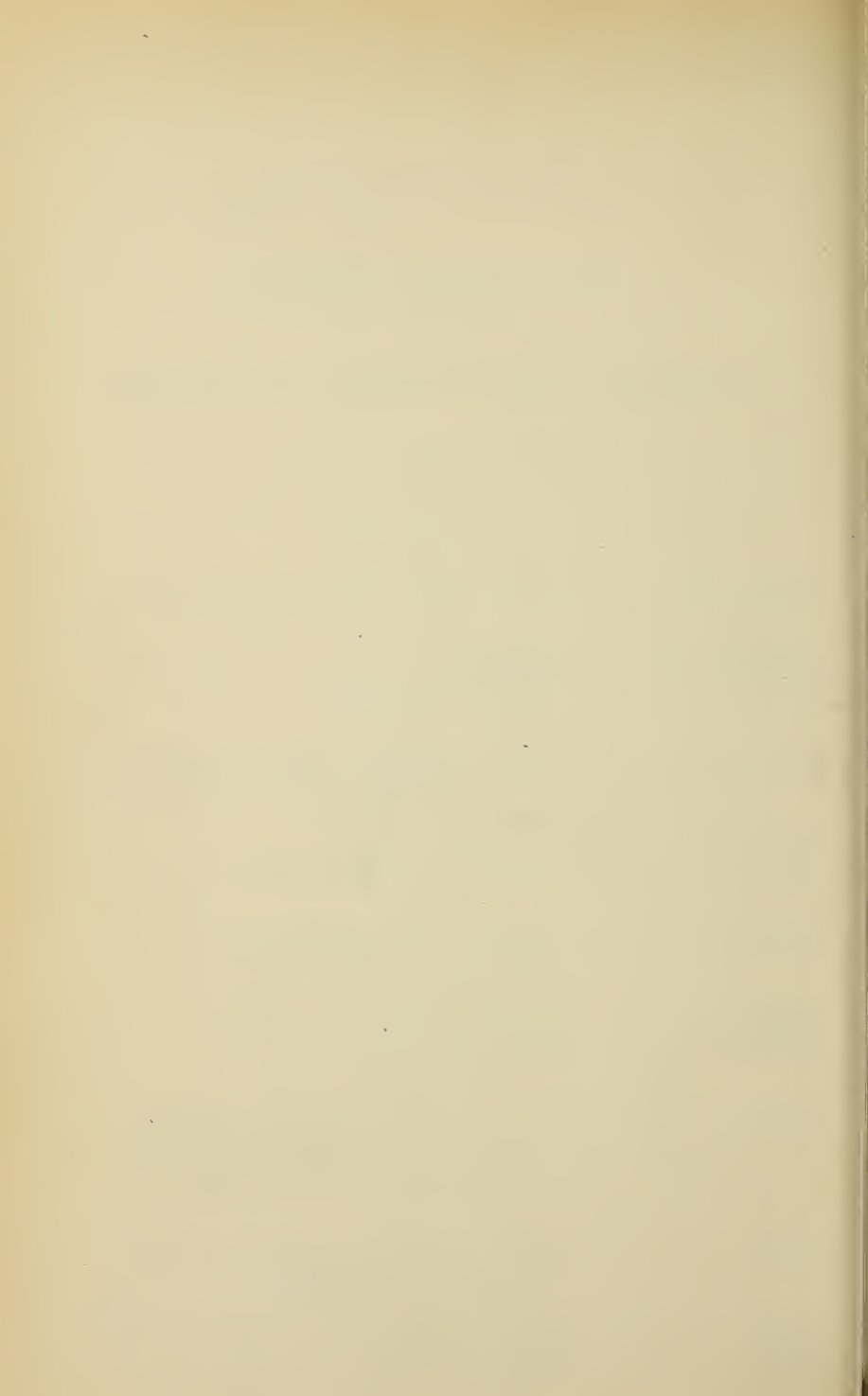
by

Pupils of Louis Cornell, *of the Faculty*



PROGRAM

- BEETHOVEN First movement from the Sonata in E minor,
op. 90
- SCHUBERT-LISZT . . Am Meer
- SCHUBERT-LISZT . . Hark, hark, the Lark
HAROLD CHAPMAN
- SCHUMANN Andante cantabile—Scherzo e Intermezzo;
from the Sonata in F# minor, op. 11
VIRGINIA BIXLER
- CHOPIN Barcarolle in F# major, op. 60
NORA GILL
- CHOPIN Scherzo in Bb minor, op. 31
GERTRUDE SWEENEY
- DEBUSSY Hommage à Rameau
- DEBUSSY Reflets dans l'eau
ELTON YOUNG
- TURINA Miniatures: En promenade; Des Soldats
s'approchent; Le village dort; L'aube;
Le Marché; La Fête; Le retour
ZELDA GERSON
- GANZ Two Capriccios: op. 26, no. 1, G major,
(for the left hand alone);
no. 2, Eb major (for the right hand alone)
- GANZ Sarabande, op. 24, no. 1
- GANZ Marche fantastique, op. 10, no. 2
PETER WALTERS



MEMORIAL CONCERT
OF
ALPHA CHAPTER
KAPPA GAMMA PSI FRATERNITY

GEORGE W. BROWN HALL
TUESDAY EVENING, APRIL 26, 1932
AT 8:15 O'CLOCK

JOSEPH ADAMOWSKI
EDWARD BATSON
HAROLD COBURN
GEORGE EASTMAN
RODERICK FRASER
DR. ALBERT JEFFERY
EDWIN KLAHRE
GEORGES LONGY
WALTER McLELLAN
STUART MASON
RICHARD SEYMOUR

PROGRAMME



HÄNDEL Concerto grosso in D minor, op. 6, no. 10

Grave

Allegro

Air

STRING ORCHESTRA

FRANCIS FINDLAY, Conductor

CHAMINADE Concertino, for Flute

JAMES PAPPOUTSAKIS

O'HARA There Is No Death

LULLY Bois Epais

RUSSELL Vale

HAROLD R. CLARKE

WIENIAWSKI Romance (D minor Concerto), for Violin

RENATO PACINI

Memorial Address

CLIFTON J. FURNESS

STUART MASON Prelude triste, for four Violoncellos

(Dedicated to Joseph Adamowski)

RALPH CHIOINI

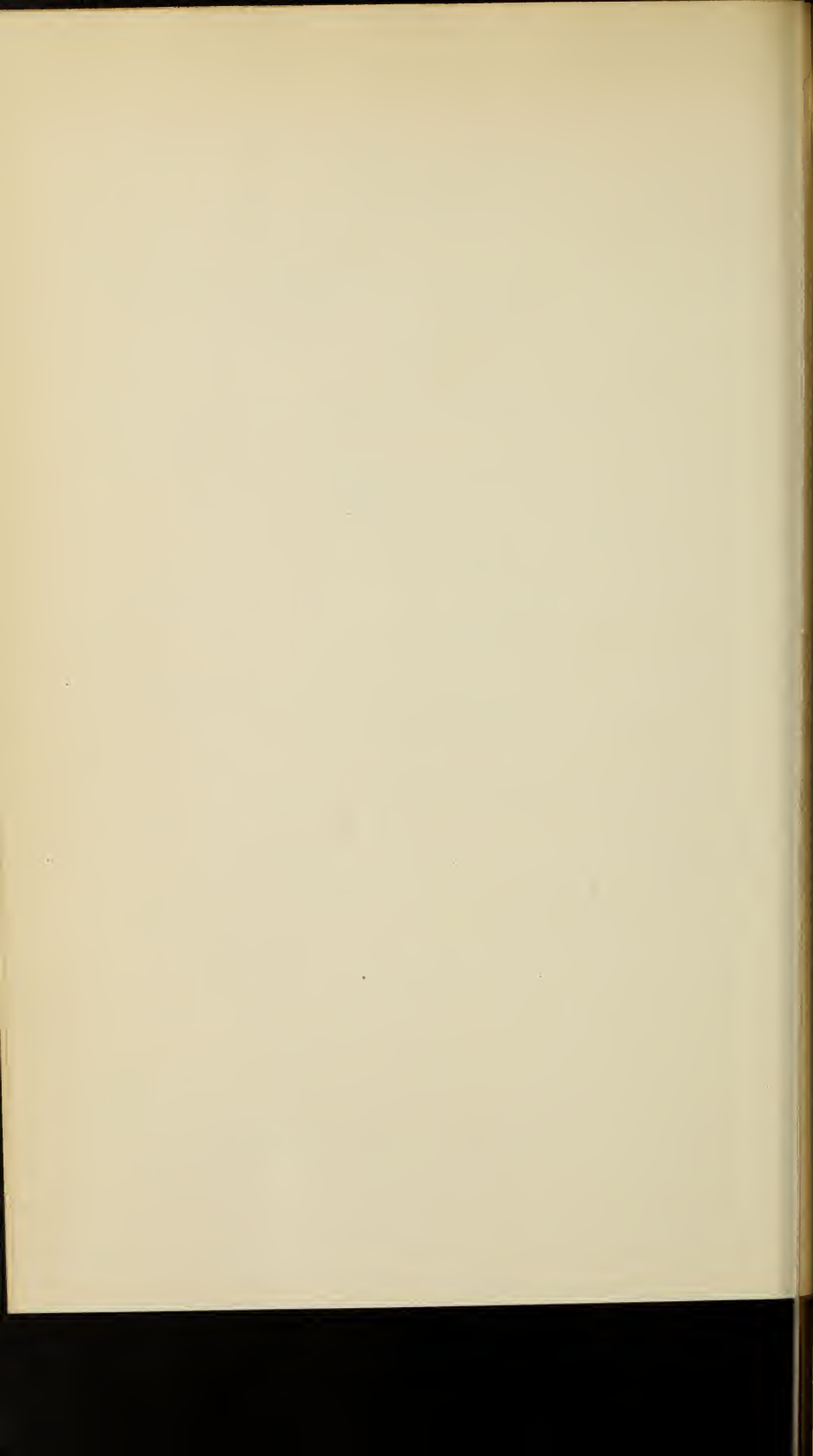
ALEXANDER MARK

EDWIN L. STUNTZNER

EDWARD TURNER

Fraternity Hymn

The audience will please refrain from applause



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

WEDNESDAY EVENING, APRIL 27, 1932, AT 8:15 O'CLOCK

A CONCERT OF CHAMBER MUSIC

under the direction of

JOSEPH MALKIN, *of the Faculty*

ANITA MALKIN, *First Violin*

RENATO PACINI, *Second Violin*

NEWMAN GOLDSCHMIDT, *Viola*

JOSEPH MALKIN, *Violoncello*

assisted by

JESÚS MARÍA SANROMÁ, *PIANIST, of the Faculty*



PROGRAM

F. S. CONVERSE . . . Quartet in A minor, op. 18

Largamente, Molto vivace

Adagio

Finale

F. S. CONVERSE . . . Trio for Pianoforte, Violin and Violoncello
(Manuscript. First performance)

Adagio maestoso, Allegro con fuoco

Andante molto sostenuto

Allegro moderato

A. DVOŘÁK . . . Lento from the Quartet, op. 96

A. GLAZOUNOW . . . Orientale, from the Novellettes, op. 15





NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

TWENTY-THIRD ANNUAL COMPETITION

for

THE MASON AND HAMLIN PRIZE

. . .

JORDAN HALL
APRIL THE TWENTY-SEVENTH

1932



By
STUDENTS OF THE PIANOFORTE DEPARTMENT
IN THE SENIOR CLASS OF THE CONSERVATORY COURSE
AND
POST-GRADUATE STUDENTS
WHO ARE CANDIDATES FOR THE DIPLOMA OF THE SOLOISTS' COURSE

JUDGES:

DR. SERGE KOUSSEVITZKY

MR. LEE PATTISON

MR. RICHARD ALDRICH

PROGRAM



Each contestant will play the following prescribed selections,
and one additional piece of personal choice:

BACH A Prelude and a Fugue, or the equivalent

BEETHOVEN One movement of a Sonata

Names of Contestants

In the order of their appearance, with the selections to be played by each:



FORD MONTGOMERY (Milledgeville, Ga.)

- BEETHOVEN . . . First movement of the Sonata in C \sharp minor,
Op. 27, No. 2
- BACH Prelude and Fugue in F \sharp major, No. 13, Vol. 1
- SAINT-SAËNS . . . Toccata in F major

MARY MAUDE MORRISSEY (Medford)

- BACH Fantasy in C minor
- BEETHOVEN . . . First movement of the Sonata in E major, Op. 109
- DOHNANYI . . . Rhapsodie in F \sharp minor

VERONA DURICK (Atlantic)

- BEETHOVEN . . . First movement of the Sonata in C minor, Op. 111
- BACH Sarabande and Courante, from Sixth French Suite
- CHOPIN Impromptu in F \sharp major, Op. 36

BARBARA HUNTINGTON WHITMAN (Bangor, Me.)

- BACH Prelude in E major
Fugue in G major
- BEETHOVEN . . . First movement of the Sonata in D minor,
Op. 31, No. 2
- CHOPIN Ballade in F major, Op. 38

M. ANGELA ANNICCHIARICO (Concord, N. H.)

- BEETHOVEN . . . Second movement of the Sonata in E \flat major,
Op. 31, No. 3
- BACH Sarabande and Bourrée No. 1, from the
Second English Suite
- MACDOWELL . . . Second movement of the Eroica Sonata
in G minor, Op. 50

ELLINOR HAZEN CARTER (South Portland, Me.)

- BEETHOVEN . . First movement of the Sonata in C major, Op. 53
BACH Prelude and Fugue in F minor, Vol. 2
CHOPIN Etude in A minor, Op. 25, No. 11

JOHN FREDERICK GRUBER (Arlington)

- BACH Sarabande and Gigue from the Partita in B♭ major
BEETHOVEN . . Adagio from the Sonata in D minor, Op. 31, No. 2
CHOPIN Etude in C minor, Op. 10, No. 12

GLADYS F. HEATHCOCK (Lowell)

- BACH . . . Toccata in G major
Allegro vivace
Adagio
Fugue
- BEETHOVEN . . Second and Third movements of the Sonata
in A♭ major, Op. 110
- SCHÖLZER . . . Etude in A♭ major

COLETTE LIONNE (Boston)

- BACH Prelude No. 8 in E♭ minor
 Fugue No. 11 in F major
 BEETHOVEN . . . First movement of the Appassionata Sonata, Op. 57
 ROGER DUCASSE . Etude in E♭ minor

MARION LOUISE KING (Claremont, N. H.)

- BACH Prelude in B♭ minor
Fugue in G minor
- BEETHOVEN . . First movement of the Sonata in D minor,
Op. 31, No. 2
- GRIFFES . . . The Fountain of the Aqua Paola

ANNOUNCEMENT OF JUDGES' DECISION

The Pianoforte is a Mason & Hamlin

Judges of the Competitions



Richard Aldrich	1932
Harold Bauer	1912, '14, '25, '29, '31
Alfredo Casella	1927
George W. Chadwick, Director,	1910, '11, '12, '13, '14, '16, '20
Max Fiedler	1910, '11, '12
Arthur Foote	1911, '19
Félix Fox	1928
Carl Friedberg	1917
Ossip Gabrilowitsch	1916
Rudolph Ganz	1918, '20, '25
Heinrich Gebhard	1913, '30
Philip Hale	1919
Myra Hess	1929
Edward Burlingame Hill	1921
Ernest Hutcheson	1921, '23, '26
Dr. Serge Koussevitzky	1925, '26, '27, '28, '29, '30, '31, '32
Josef Lhévinne	1931
C. M. Loeffler	1910, '17, '28
Guy Maier	1924
Benno Moiseiwitsch	1927
Pierre Monteux	1920, '21, '22, '23, '24
Dr. Karl Muck	1913, '14, '15, '16, '17
Horatio Parker	1918
Lee Pattison	1924, '32
Henri Rabaud	1919
Harold Randolph	1912, '23
Mme. Olga Samaroff	1926
Ernest Schelling	1915, '22, '30
Sigismund Stojowski	1922
Mme. Antoinette Szumowska	1918
Wallace Goodrich (acting for the Director)	1915

Winners of the Mason and Hamlin Competitions

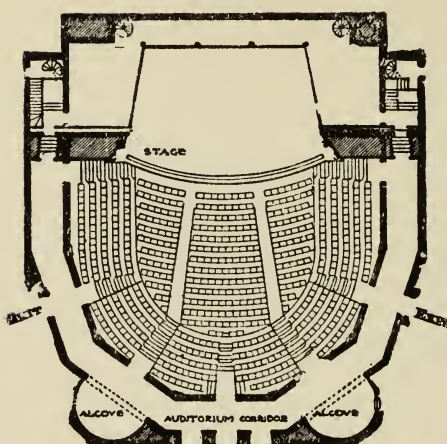


1910-1931

1910	Julius Louis Chaloff
1911	Grace Bertha Nicholson
1912	Charles Lorenzo Shepherd
1913	Sara Helen Littlejohn
1914	Herbert Ringwall
1915	Howard Monroe Goding
1916	Fannie Levis
1917	Martha Baird
1918	Sue Kyle Southwick
1919	Naomi Howard Bevard
1920	Jesús María Sanromá
1921	Walter Leonard Hansen
1922	Alice Marjorie Rathbun
Honorable Mention to Harold H. Logan	
1923	Florence Levy
1924	George Auger Gibson
Honorable Mention to Margaret C. Mason	
1925	Elizabeth Hunt Travis
1926	Ruth Culbertson
Honorable Mention to Elisabeth Joanne Schulz	
1927	Luise Hedwig Bube
1928	Leon Vartanian
1929	Lucille Monaghan
1930	Eleanor Packard
1931	Edna Ida Nitkin
Honorable Mention to Carl Charles Feldman	

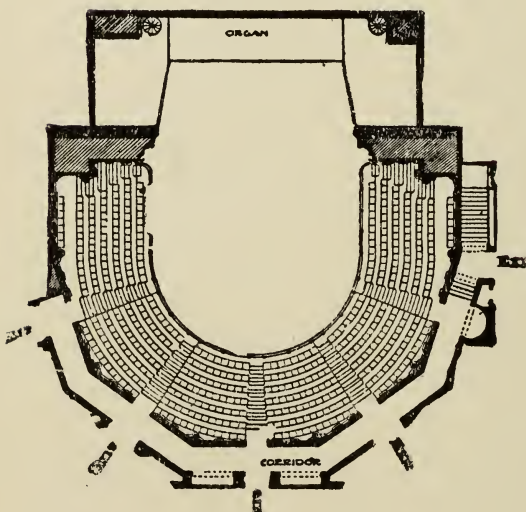
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



RECITAL HALL

THURSDAY AFTERNOON, APRIL 28, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

- BACH Prelude in B \flat major
ERNESTINE RYAN (Wellesley)
- CHOPIN Nocturne in E \flat major, op. 9, no. 2
DONALD LEWIS (Kingston, Penn.)
- W. S. SMITH My Heart is a Garden
BEACH Goodnight
GUILTER Fill a Glass
EDGAR BEAL (Wakefield)
CONSTANCE CARLEZON, Accompanist
- BOULANGER Nocturne
RUTH GREEN (Brighton)
ANGELA ANNICCHIARICO, Accompanist
- RACHMANINOV Prelude in G \sharp minor
DOROTHY DeMARIA (Woodland, Calif.)
- SAINT-SAËNS O beaux rêves
HILDEGARDE JAMES (Framingham)
BARBARA WHITMAN, Accompanist
- GRIEG Nocturne in C major
MARY ELIZABETH EDWARDS (West Newton)
- GLUCK Ariette du Parnasso Confuso
MOZART Baci amorosi e care
MARY LOUISE NORTON (Bedford, Ind.)
BARBARA WHITMAN, Accompanist
- RAVEL First movement of the Sonatine
DOROTHY BRACKETT (Rangeley, Me.)



New England Conservatory of Music

SONATA RECITAL

by

NAOMI TROMBLEY,

Violinist

IRENE CAMERON ZUNG,

Pianist



GEORGE W. BROWN HALL

THURSDAY EVENING, APRIL THE TWENTY-EIGHTH

NINETEEN HUNDRED AND THIRTY-TWO

AT 8:15

PROGRAM



JOHN IRELAND . . . Sonata no. 2 in A minor

Allegro

Poco lento quasi adagio

Tempo moderato

FREDERICK DELIUS . . . Sonata no. 2

CÉSAR FRANCK . . . Sonata in A major

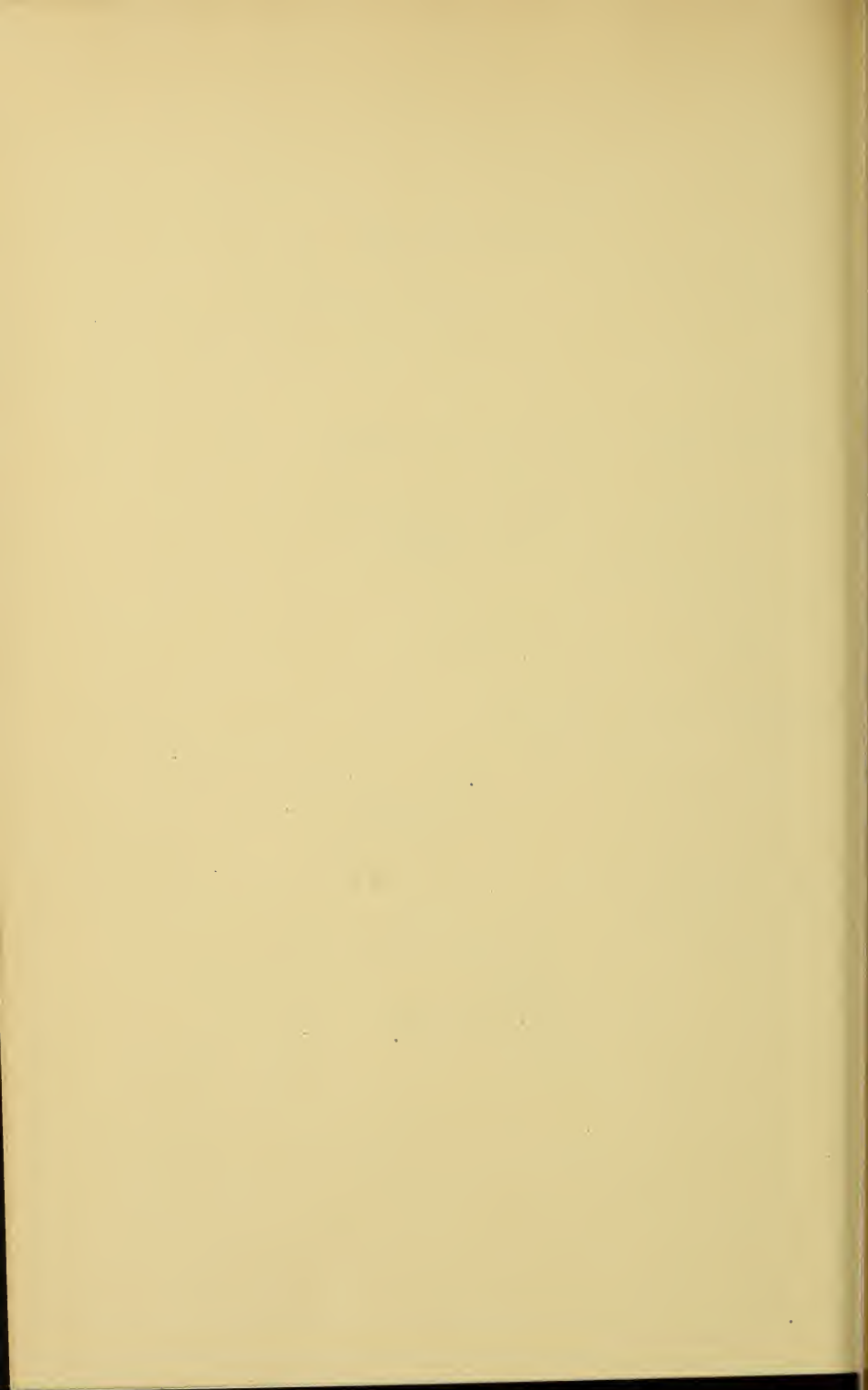
Allegro ben moderato

Allegro

Recitativo—Fantasia

Allegro mosso

Steinway Pianoforte



RECITAL HALL

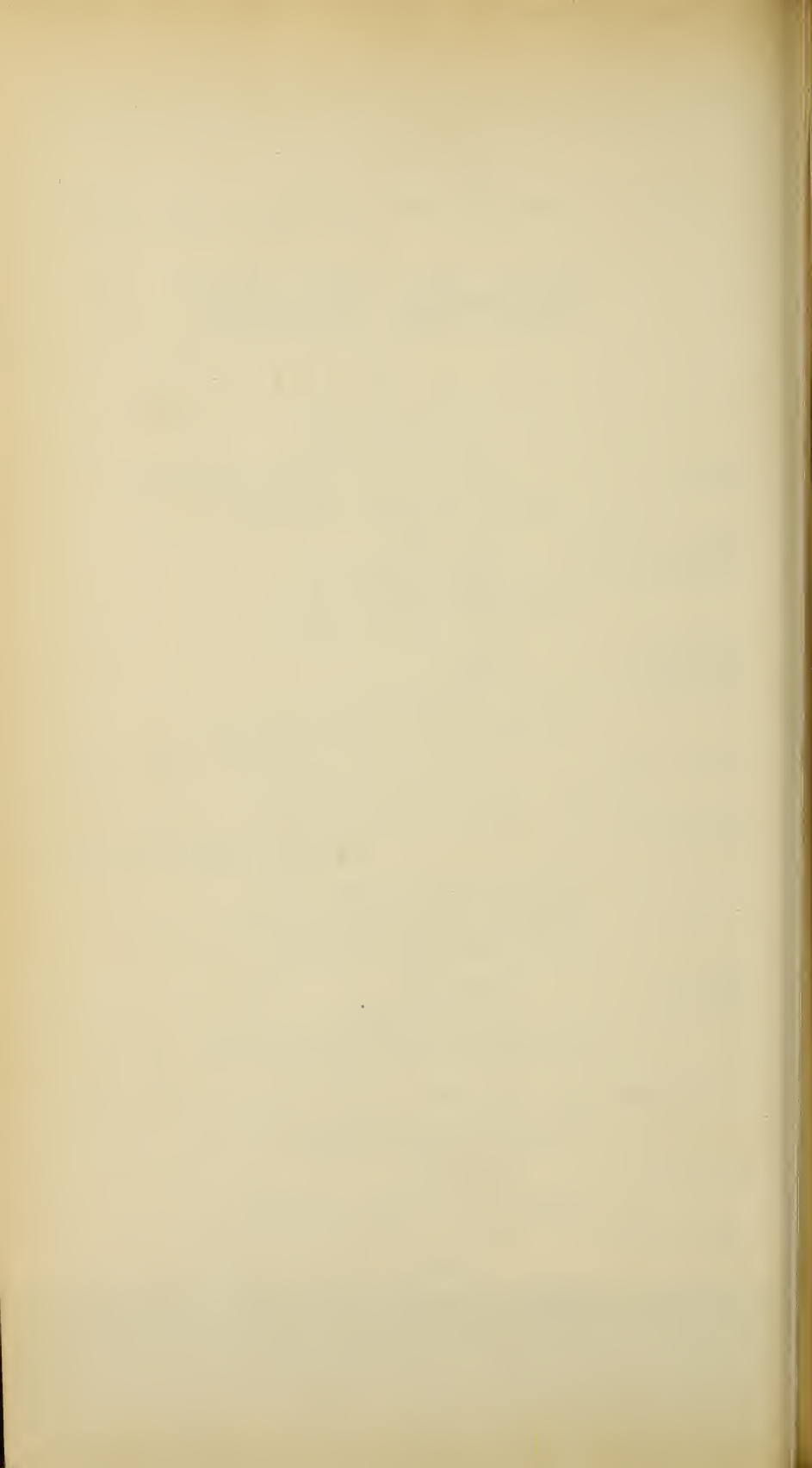
SATURDAY AFTERNOON, APRIL 30, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

- BACH First movement of the Italian Concerto
HELEN CANTERBURY (Searsport, Me.)
- ROSA Star Vicino
- CHADWICK Sings the Nightingale
RUTH CHEW KIM (Taiku, Korea)
FLORENCE GIBSON, Accompanist
- PERGOLESI Nina
- DELL RIEGO Homing
JOHN H. WATTERSON (Bisbee, Ariz.)
JESSIE ARDELL GILLIGAN, Accompanist
- GRIEG Wedding-day at Trolldhaugen, op. 65, no. 6
CLARA SERAFINELLI (Quincy)
- HAYDN First movement of the String Quartet
in D minor (Peters Ed., no. 9)
CHARLES STARNES (Lexington, Ky.)
ELLIOT P. MEEKER (Canajoharie, N. Y.)
NEWMAN GOLDSCHMIDT (Revere)
DAN FARNSWORTH (Rutland, Vt.)
- MOZART Porgi amor
- HADLEY My True Love
MARY GARVIN HAMMOND (Stockton, Calif.)
FRANCES BASSETT, Accompanist
- CORELLI-SPALDING . . . La Folia
WALTER SCHEIRER (Mahanoy City, Penn.)
CARL FELDMAN, Accompanist
- IRELAND Ragamuffin
ALICE GRAY HARRISON (Atlanta, Ga.)
- MENDELSSOHN Andante and Scherzo, from the
Pianoforte Trio in D minor, op. 49, no. 1
PRISCILLA BEDELL (Woodsville, N. H.)
RENATO PACINI (Utica, N. Y.)
DAN FARNSWORTH (Rutland, Vt.)



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

MONDAY EVENING, MAY 2, 1932, AT 8:15 O'CLOCK

VIOLIN RECITAL

by

JACQUES RUBINSTEIN

CARL FELDMAN, *Accompanist*



PROGRAM

VITALI Ciaccona

LALO Symphonie Espagnole
Allegro non troppo
Scherzando
Andante
Rondo

BOULANGER Nocturne

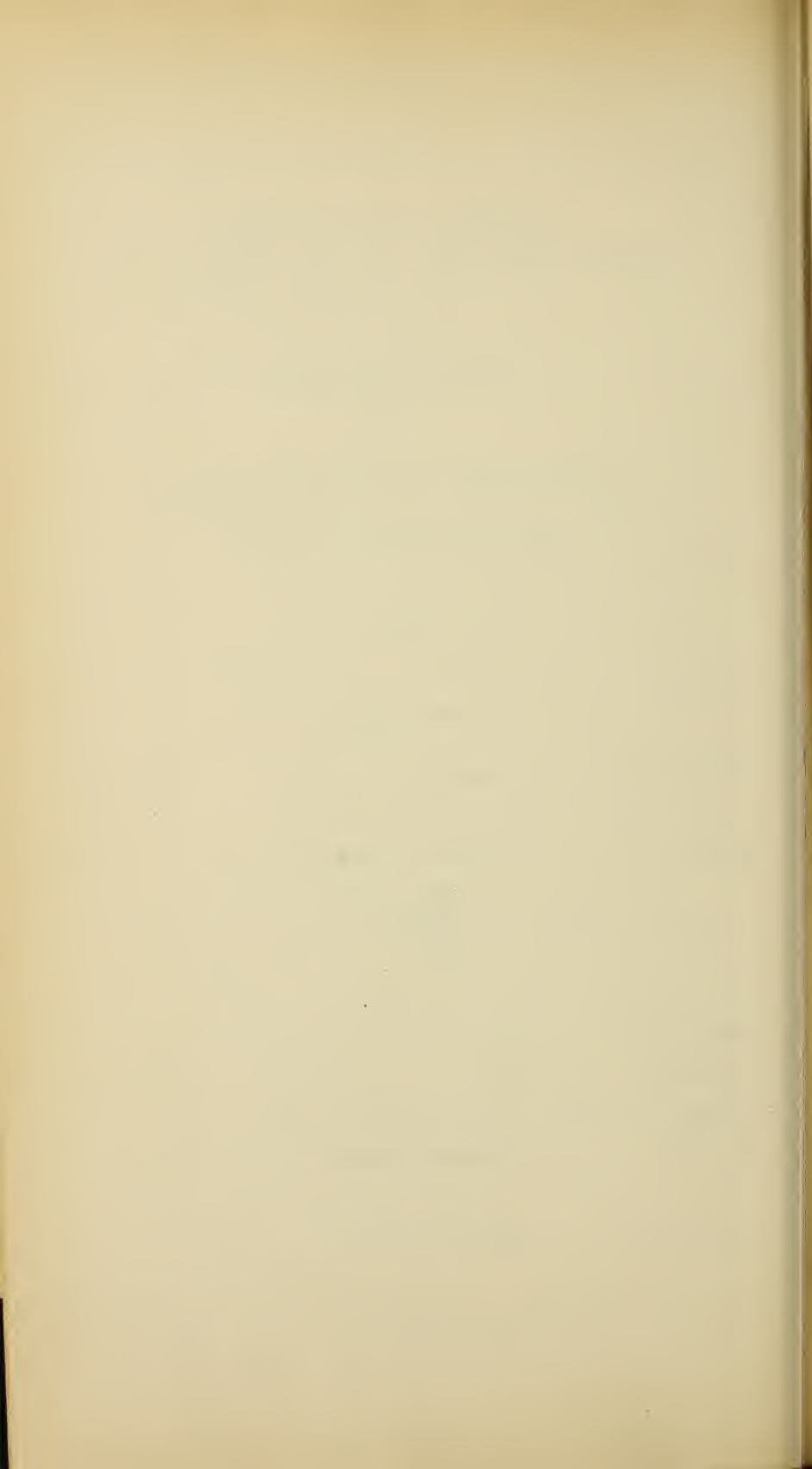
DE FALLA Jota

DEBUSSY Le plus que lente

KREISLER Tambourin Chinois

SAINT-SAËNS Rondo capriccioso

Steinway Pianoforte



GEORGE W. BROWN HALL

TUESDAY EVENING, MAY 3, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

FRANCES PRATT

(Class of 1931)



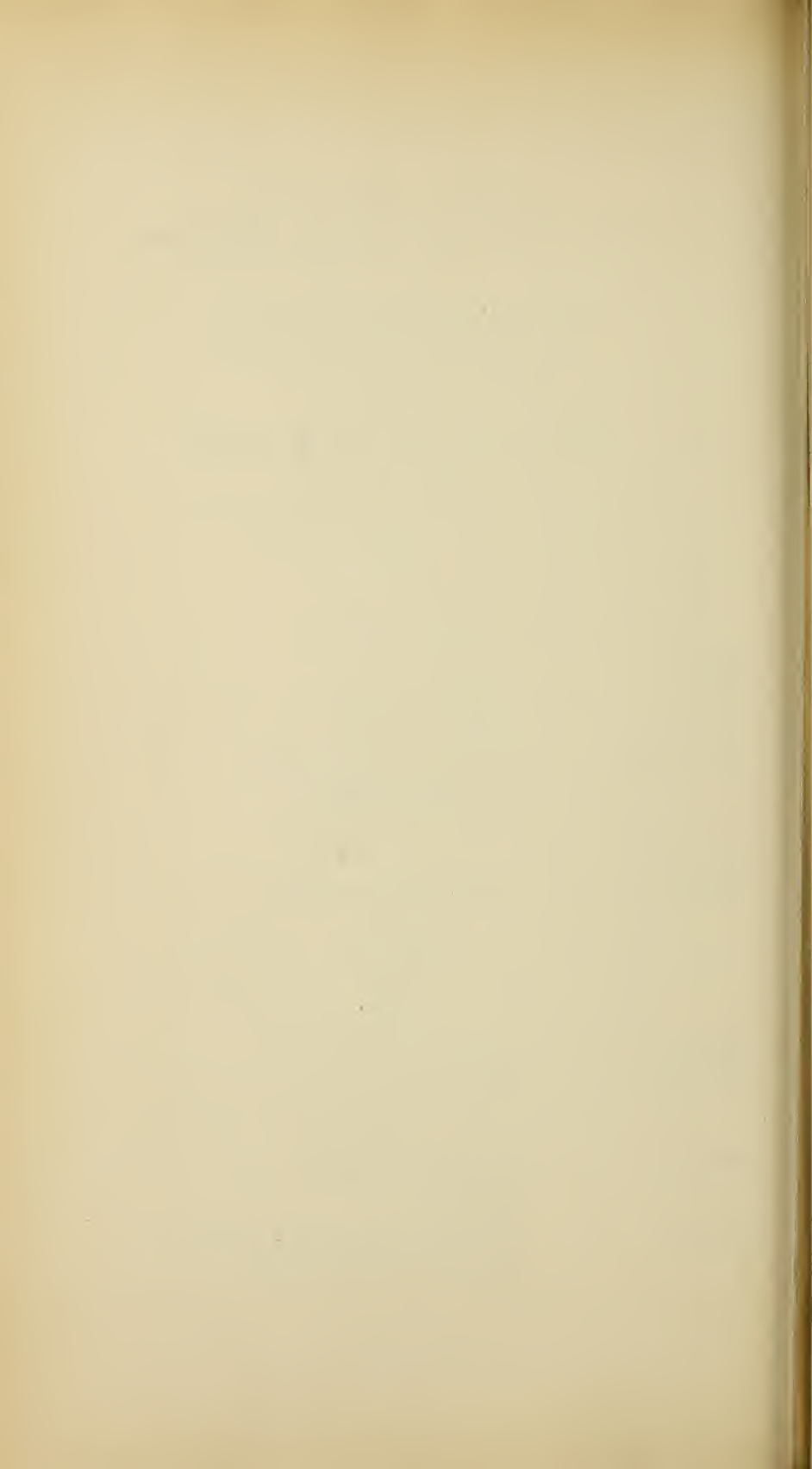
PROGRAM

BACH Prelude in E major
Fugue in E minor
BEETHOVEN Sonata in E minor, op. 90
Mit Lebhaftigkeit
Nicht Zu Geschwind

BRAHMS Four Waltzes, op. 39:
B major
G# minor
E major
E major

GRIFFES The Night Winds
PROKOFIEV Marche, op. 12, no. 1

DEBUSSY Prelude, in A minor
Nocturne
CHOPIN Polonaise in C# minor, op. 26, no. 1
Scherzo in B minor, op. 20



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

WEDNESDAY EVENING, MAY 4, 1932, AT 8:15 O'CLOCK

HARP RECITAL

by

MARJORIE BRUNTON

(Class of 1931)



PROGRAM

COUPERIN Sarabande

CORELLI Giga

DAQUIN La Mélodieuse

DEBUSSY First Arabesque

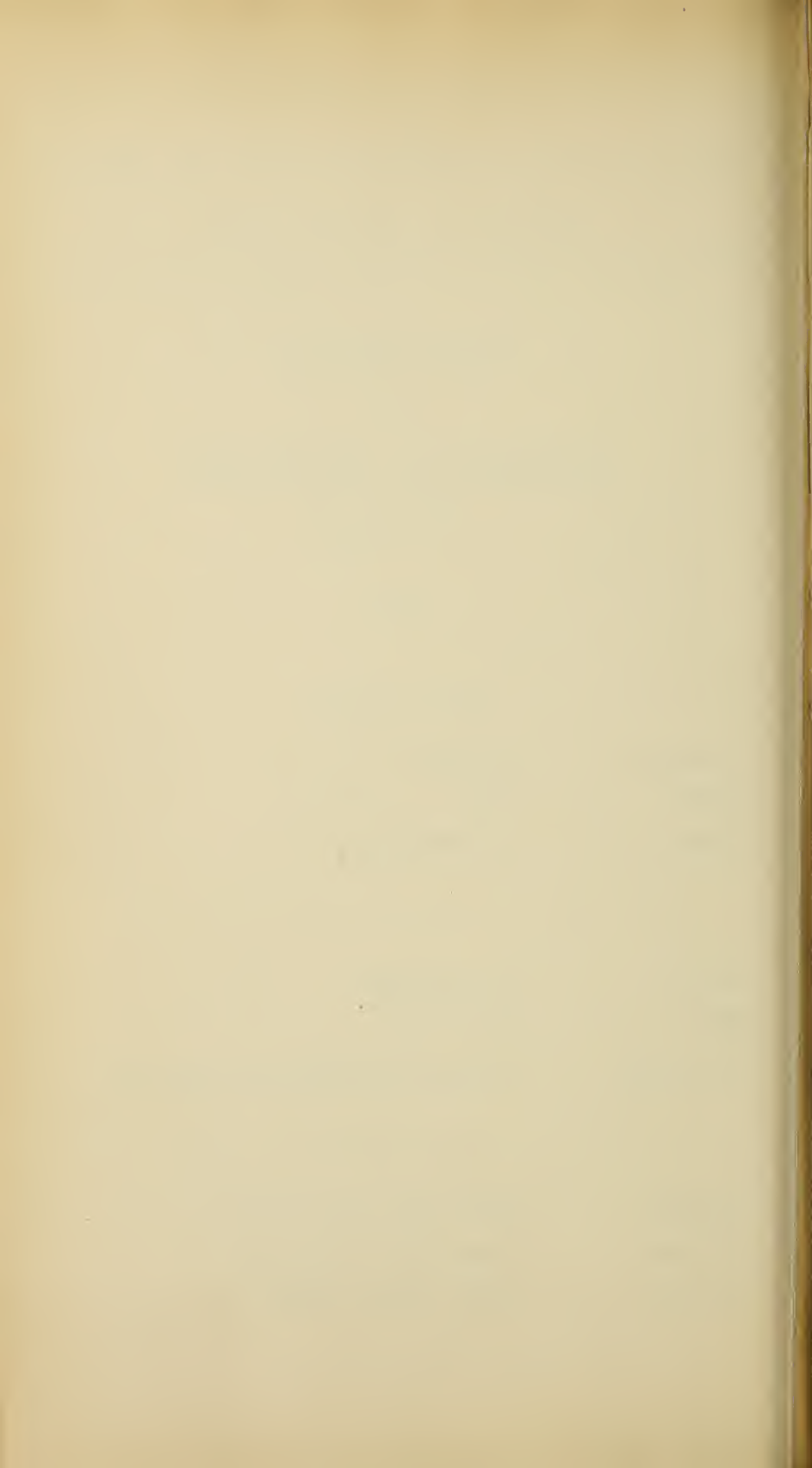
DEBUSSY Clair de lune

M. ROUSSEAU Variations Pastorales sur un Vieux Noël

TOURNIER Vers la source dans le bois

TOURNIER Image: Lolita, la danseuse

TOURNIER Féerie: Prelude et Danse



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY AFTERNOON, MAY 5, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

BEETHOVEN First movement of the Sonata in G major,
op. 31
LENA SMITH (Liberal, Kansas)

DEBUSSY Second Arabesque in G major
ROSALYND ORIANI (Worcester)

CHOPIN Nocturne in G minor, op. 37, no. 1
CLARE MORSE (Sandwich)

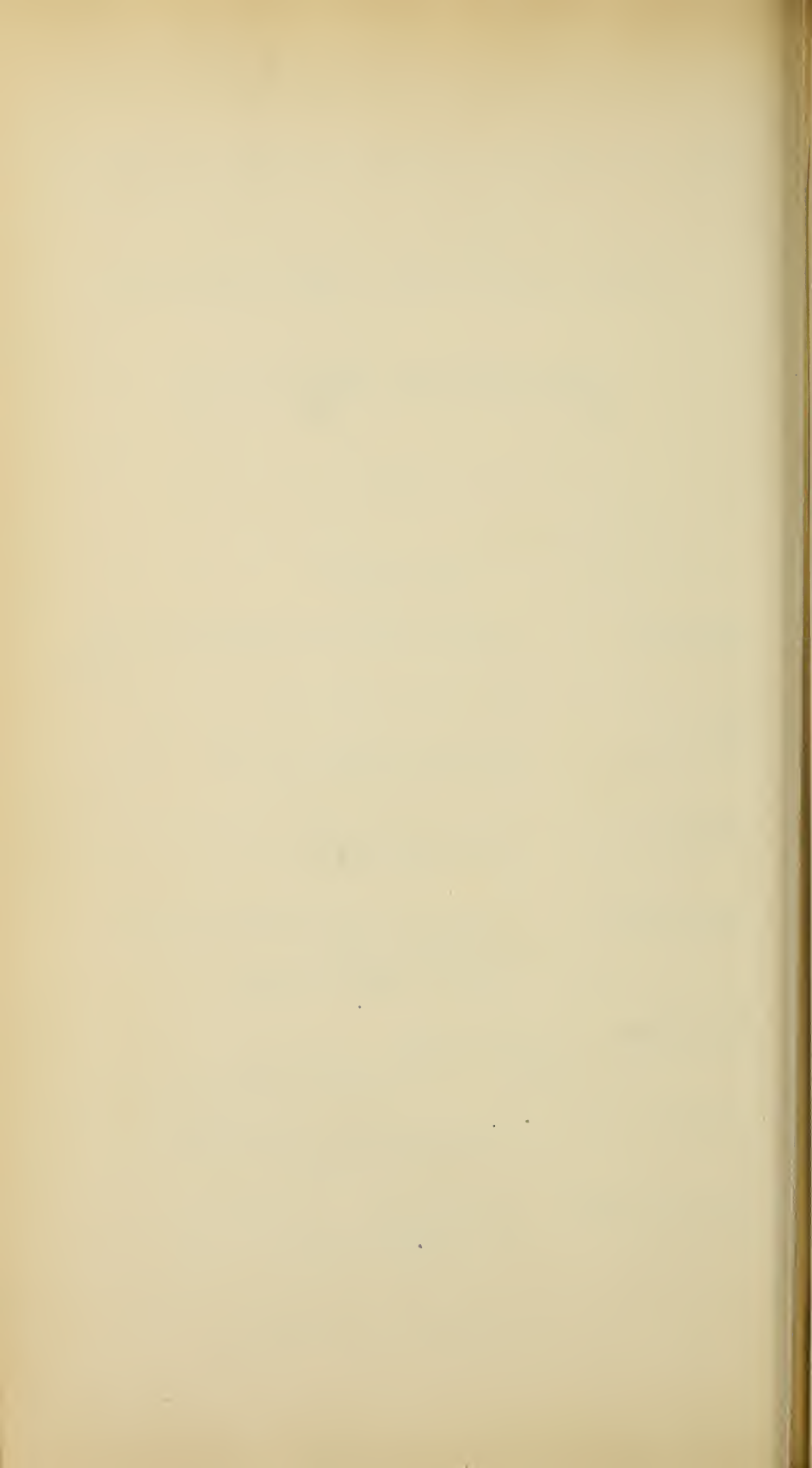
MENDELSSOHN . . . Andante, from the Concerto in E minor
LEO JAAKHOLA (Hingham)
RICHARD PERRY, Accompanist

MACDOWELL Hexentanz
JACQUE GOODMAN (Jersey Shore, Penn.)

GRIFFES The Fountain of the Acqua Paola
GRACE MILLER (Dorchester)

SCHUMANN-LISZT . . Frühlingsnacht
MAIDA BECKETT (Peabody)

The Pianoforte is a Steinway



JORDAN HALL

THURSDAY AFTERNOON, MAY 5, 1932, AT 4:10 o'clock

CONCERT

by

THE ORCHESTRAL CLASS

with

STUDENT-CONDUCTORS

under the direction of

FRANCIS FINDLAY, *of the Faculty*



PROGRAM

BACH Suite

- I. Little Prelude
- II. Polonaise

ARTHUR HAUCK, Conductor

- III. Sarabande
- IV. Minuet

AGNES CORFIELD, Conductor

- v. Chorale, "O Thou With Hate Surrounded"
- VI. Gavotte

JOHN M. LYONS, Conductor

- VII. Bourrée
- VIII. March

RHONA PERKINS, Conductor

WAGNER Walther's Prize Song, from
DIE MEISTERSINGERS

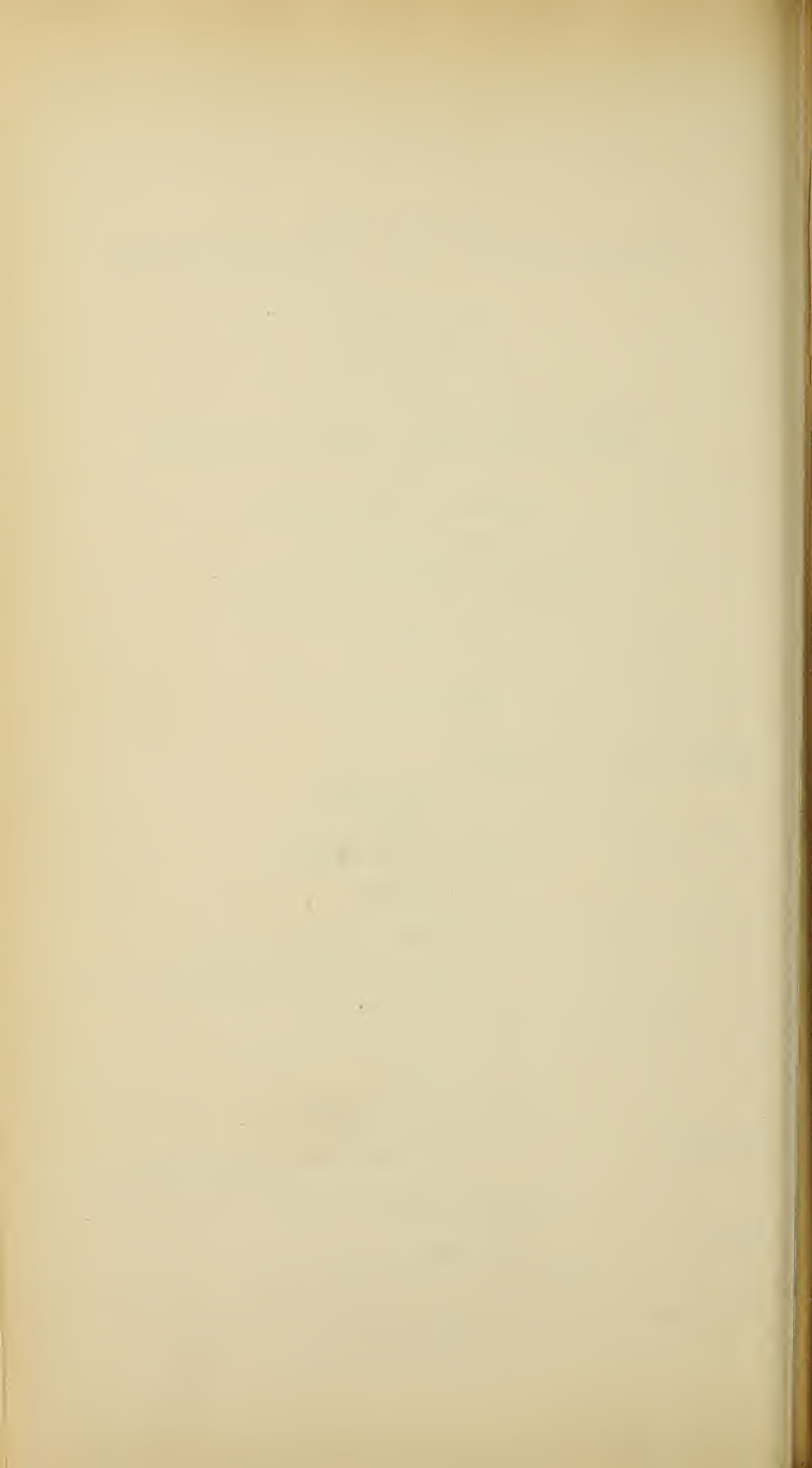
STANLEY G. HASSELL, Conductor

BRUCH Kol Nidrei

IPPOCRATES PAPPOUTSAKIS, Conductor

BEETHOVEN Overture to EGMONT

FRITZ SCHNEIDER, Conductor



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

FRIDAY AFTERNOON, MAY 6, 1932, AT 3:30

PIANOFORTE RECITAL

by

LUCILLE MONAGHAN

(Class of 1928)



PROGRAM

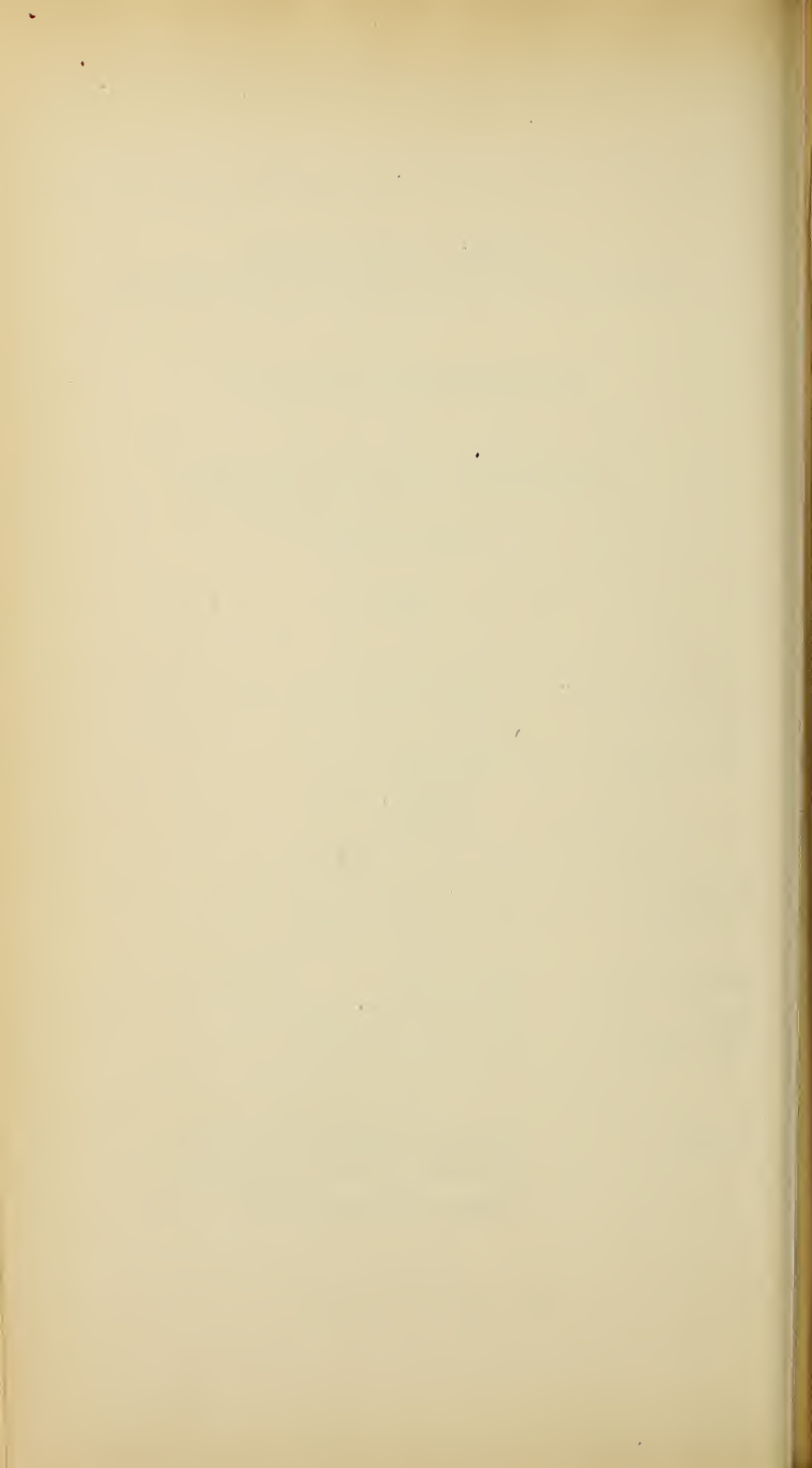
BEETHOVEN Sonata, op. 81a
Les adieux
L'absence
Le retour

SCHUMANN Etudes Symphoniques

DEBUSSY Poissons d'or
FAURÉ Nocturne in E♭ major
PROKOFIEV Suggestion diabolique

CHOPIN Nocturne in C♯ minor, op. 27, no. 1
Mazurka in B minor, op. 30, no. 2
Fantasy in F minor, op. 49

Mason & Hamlin Pianoforte



RECITAL HALL

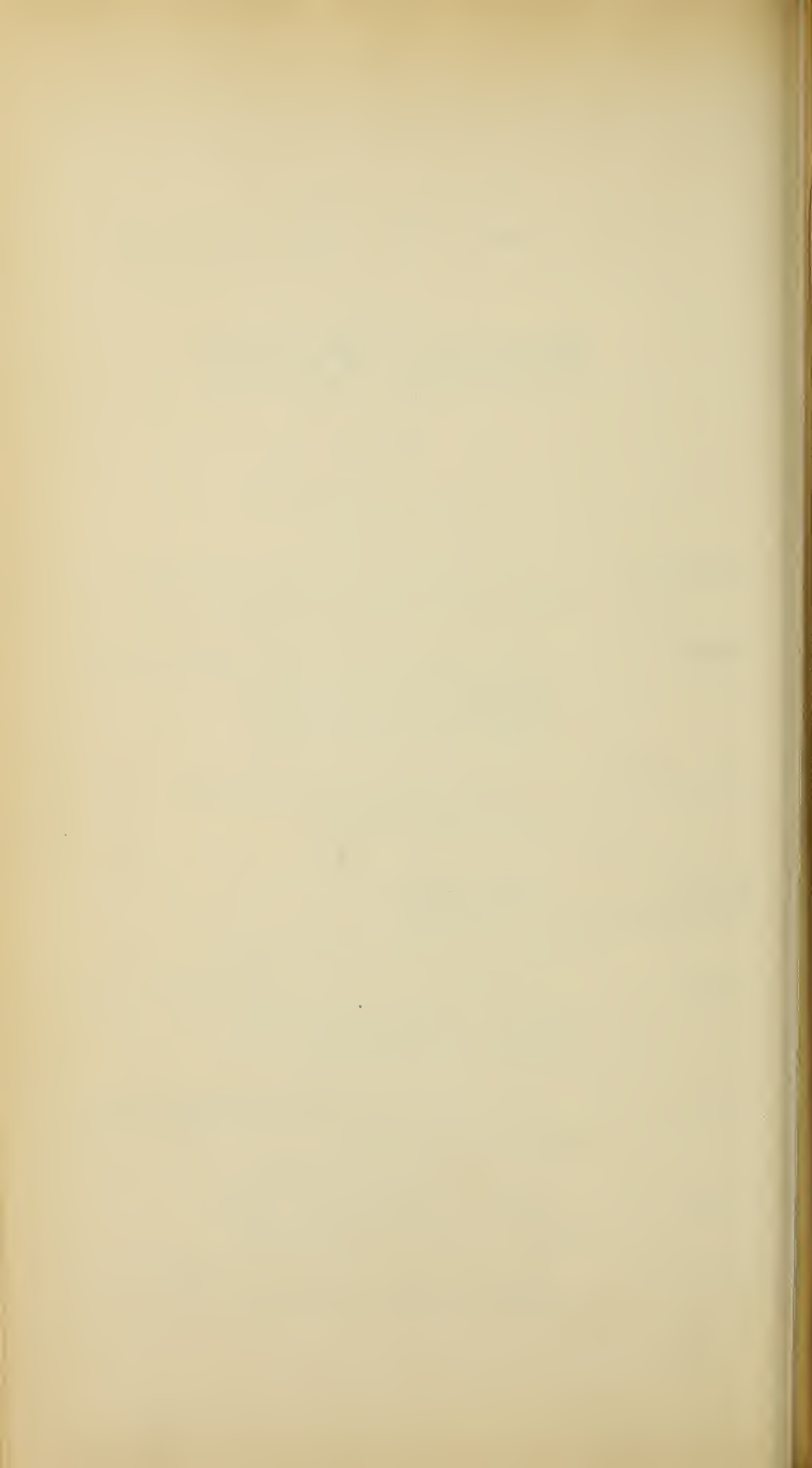
SATURDAY AFTERNOON, MAY 7, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

- BEETHOVEN First movement of the Sonata in F \sharp major, op. 78
JESSIE ARDELL GILLIGAN (Worcester)
- MOZART First movement of the String Quartet in C major
RUTH NEWHOUSE (Kuna, Idaho)
DOROTHY A. MANN (Jamaica Plain)
JAMES ULMER (Los Angeles, Calif.)
RICHARD LOVEWELL (Erie, Penn.)
- D'AMBROSIO Romance in D major, op. 9, for Violin
MERVIN WHITCOMB (Belmont)
RUTH GREER, Accompanist
- KORNGOLD Liebesbriefchen
REGER Maria Wiegenlied
DR. ARNE-ENDICOTT . Air from COMUS
ELISABETH W. STONEMAN (Albany, N. Y.)
- MOZART First movement of the Pianoforte Trio in B \flat major
DOROTHY M. SMITH (Liberal, Kansas)
MERVIN WHITCOMB (Belmont)
DOROTHY LUTZ (Watertown)
- KLENGEL First movement of the Konzertstück in D minor,
for Violoncello
DOROTHY LUTZ (Watertown)
EARL CHAMBERLAIN, Accompanist
- CHOPIN Nocturne in F \sharp major, op. 15, no. 2
ISABELLE YARMALOVITSCH (Norwood)
- BEETHOVEN First movement of the Sonata in E major, op. 109
DOROTHY M. SMITH (Liberal, Kansas)



GEORGE W. BROWN HALL

MONDAY EVENING, MAY 9, 1932, AT 8:15 O'CLOCK

CHAMBER MUSIC

by

STUDENTS OF THE WOOD-WIND CLASSES

under the direction of

CLÉMENT LENOM

assisted by

OLIVE APPLETON, *Soprano*

and

LEO LITWIN, *Pianoforte*

FLUTES,	CHRISTINE RUSSUM, GEORGE MADSEN, RALPH JOHNSON
OBOES,	JOSEPH LUKÁTSKY, OSCAR TOURTELOTTE
CLARINETS,	MANUEL VALERIO, JOHN HOWE
HORNS,	LESLIE RUPERT, LOWELL LARSEN
BASSOONS,	FRANCES ALBERTIN, BOAZ PILLER (of the Faculty)



PROGRAM

TH. GOUVY . . . Petite Suite Gauloise, op. 90, for Flute, two Oboes,
two Clarinets, two Horns and two Bassoons

Introduction and Menuet

Aubade

Ronde de nuit

Tambourin

SAINT-SAËNS . . Feuillet d'Album, op. 81, for Flute, Oboe, two Clarinets,
two Horns and two Bassoons

CHAMINADE . . Concertino for Flute, op. 107

GEORGE MADSEN

SAINT-SAËNS . . Caprice on Danish and Russian Airs, op. 71, for Flute,
Oboe, Clarinet and Pianoforte

Poco allegretto

Andantino

Moderato ad libitum

Allegro vivace

VOGT Duo for two Oboes

MEYERBEER . . Shadow-Song, from DINORAH

OLIVE APPLETON

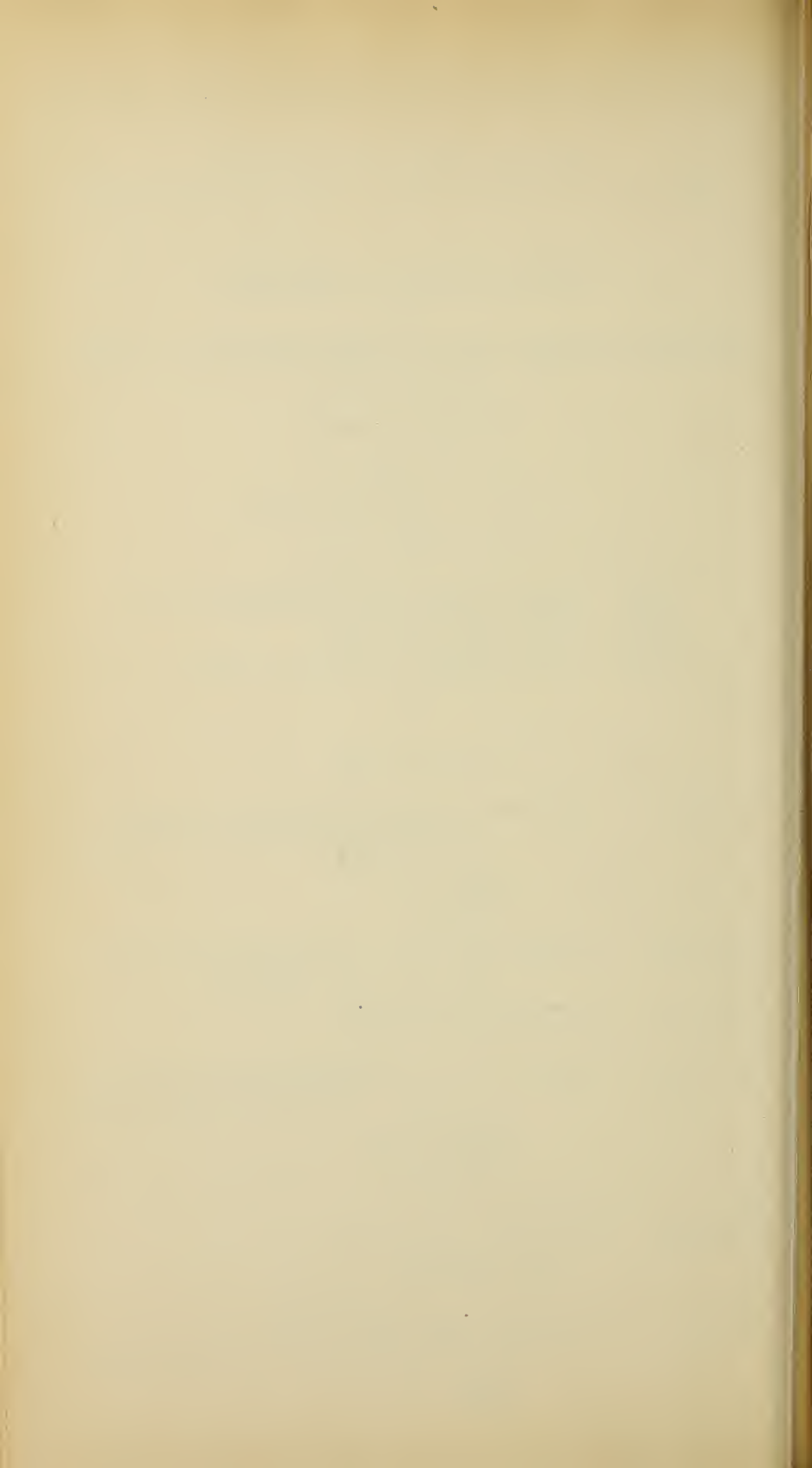
Flute obbligato by RALPH JOHNSON

MOZART Quintet in E \flat major (Köch no. 452)
for Pianoforte, Oboe, Clarinet, Horn and Bassoon

Adagio—Allegro moderato

Larghetto

Rondo



GEORGE W. BROWN HALL

TUESDAY EVENING, MAY 10, 1932, AT 8:15 O'CLOCK

VIOLIN RECITAL

by

GENEVIEVE THOMPSON

(Class of 1931)

BARBARA WHITMAN, *Accompanist*



PROGRAM

BRAHMS Sonata in A major, op. 100

Allegro amabile
Andante tranquillo, vivace
Allegretto grazioso

LALO Symphonie Espagnole

Allegro non troppo
Andante
Allegro molto

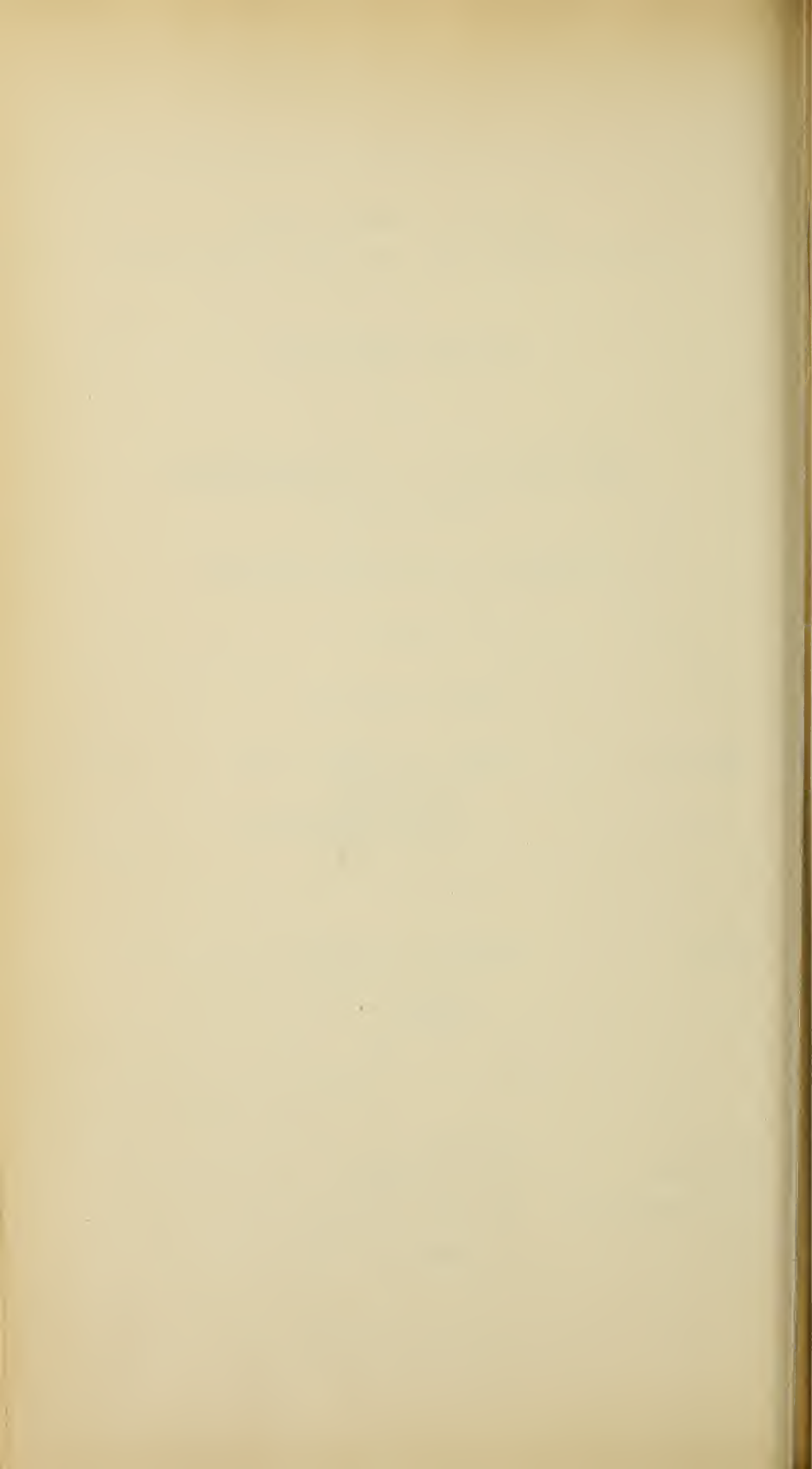
JENKINS In Winter

SCHUMANN Vogel als Prophet

CHOPIN-KREISLER . . Mazurka in A minor

RIES La Capriccioso

Steinway Pianoforte



GEORGE W. BROWN HALL

WEDNESDAY AFTERNOON, MAY 11, 1932, AT 3:00 O'CLOCK

CONCERT

by

ARTISS DE VOLT, *Harpist*

(Class of 1930)

JOHN WARREN SHELDON, *Baritone*

(Class of 1932)

ASSISTED BY

CHRISTINE RUSSUM, *Flute*

RALPH CHIOINI, *Violoncello*



PROGRAM

BOISDEFFRE Au bord d'un ruisseau

TITL Serenade

BOCCHERINI Minuet

NEGRO SPIRITUAL . . Deep River

ARTISS DE VOLT,

CHRISTINE RUSSUM

RALPH CHIOINI

JENSEN O stay thy passing, golden moments

PURCELL Passing by

CHADWICK Thou art so like a flower

D'HARDELOT I know a lovely garden

JOHN SHELDON

THOMAS Etude de concert

HOLY Romance

HOLY Mazurka

ARTISS DE VOLT

DOPPLER Fantaisie Pastorale Hongroise

CHRISTINE RUSSUM

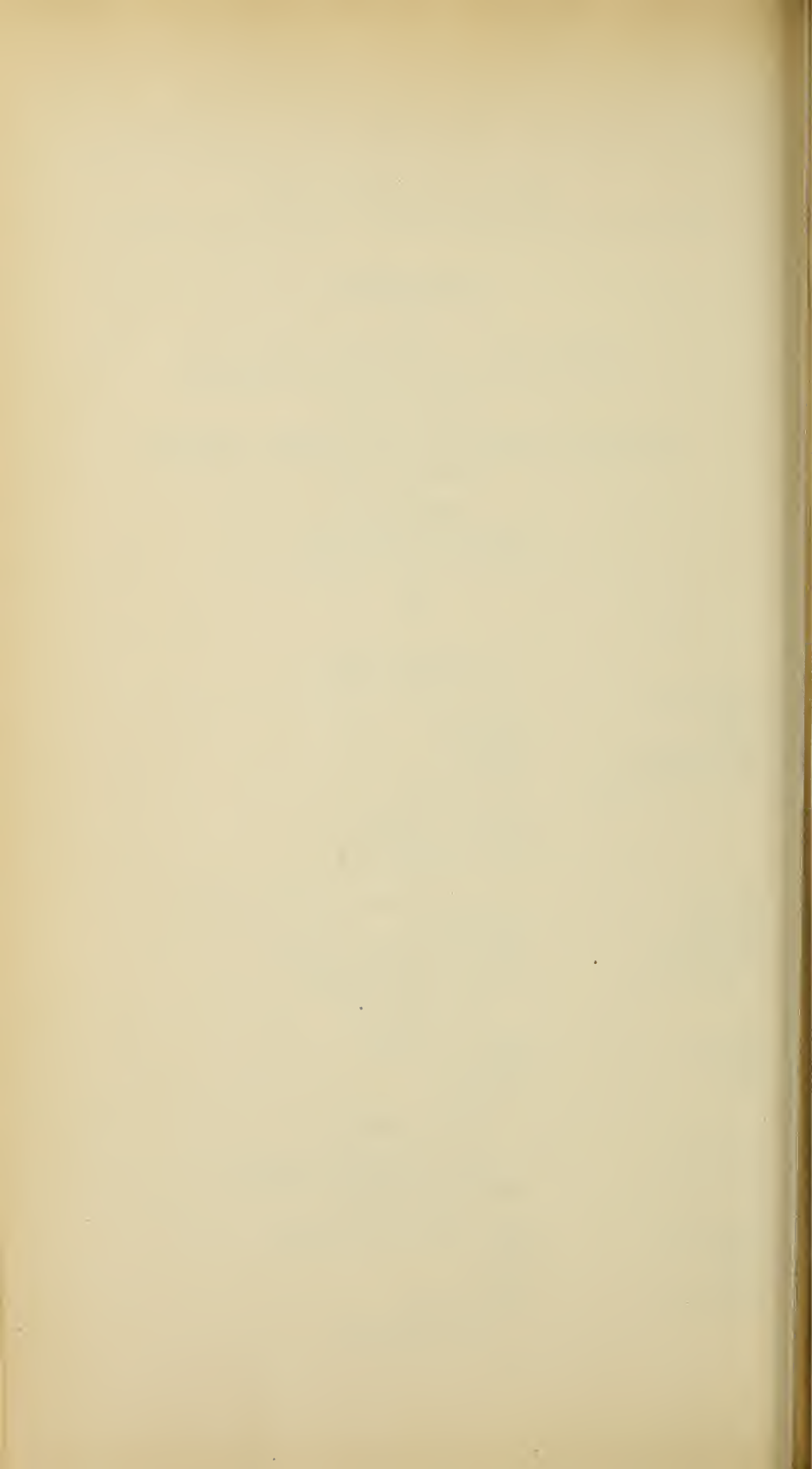
PAISIELLO Nel cor piu non mi sento

PERGOLESİ Nina

TOSTI Aprile

GIORDANI Caro mio ben

JOHN SHELDON



GEORGE W. BROWN HALL

WEDNESDAY EVENING, MAY 11, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

ALBERT VINCENT

(Collegiate Class of 1930)



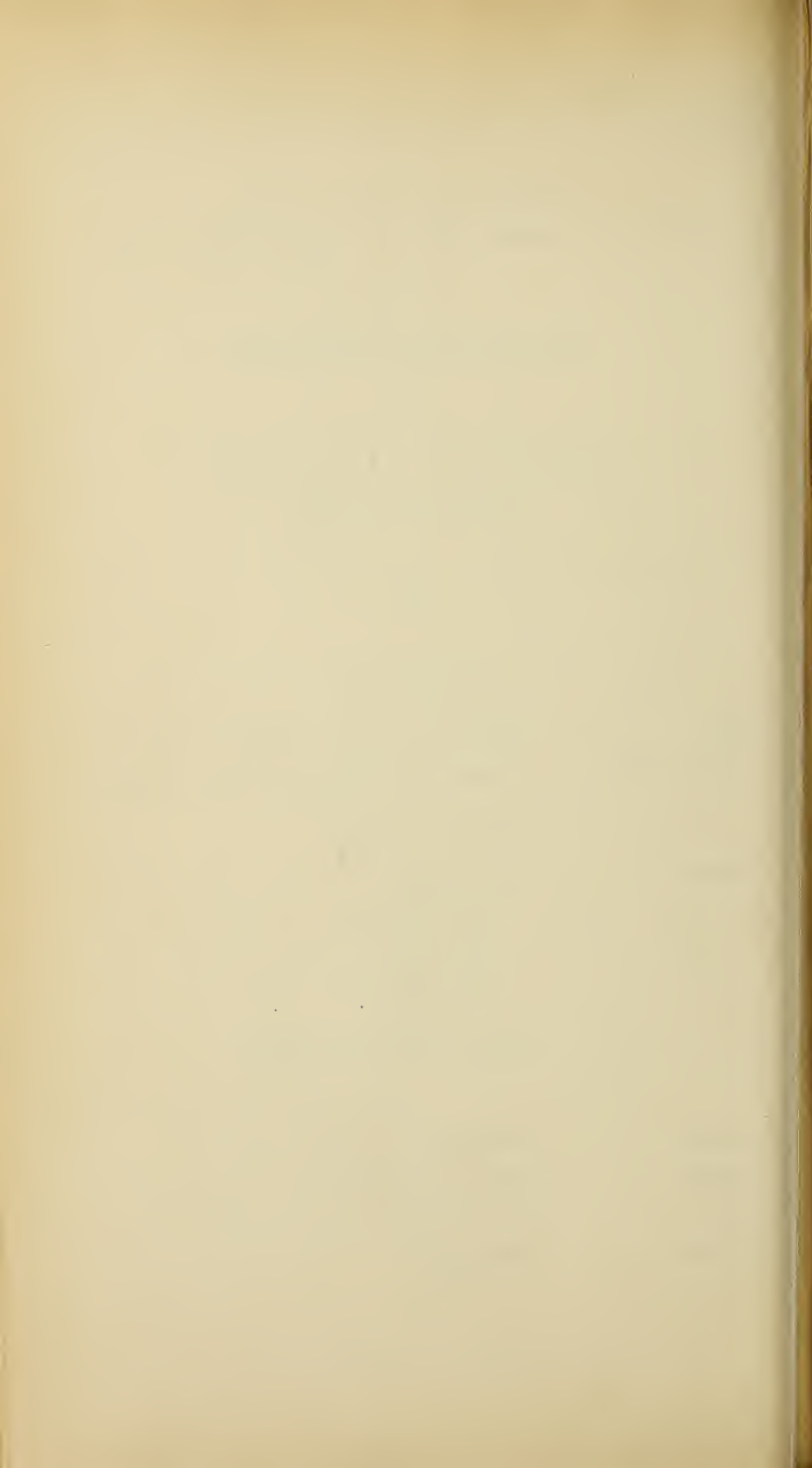
PROGRAM

BACH Prelude and Fugue in E major, Vol. 2
BRAHMS Variations and Fugue on a theme by Händel

CHOPIN Four Etudes:
Op. 10, No. 3
Op. 10, No. 7
Op. 25, No. 3
Op. 25, No. 7
Scherzo in B♭ minor, Op. 31

SCHMITT La Solitude
GRIEFES Scherzo in E♭ minor
BAX A Hill Tune
LECUONA Malaguena

Steinway Pianoforte



JORDAN HALL

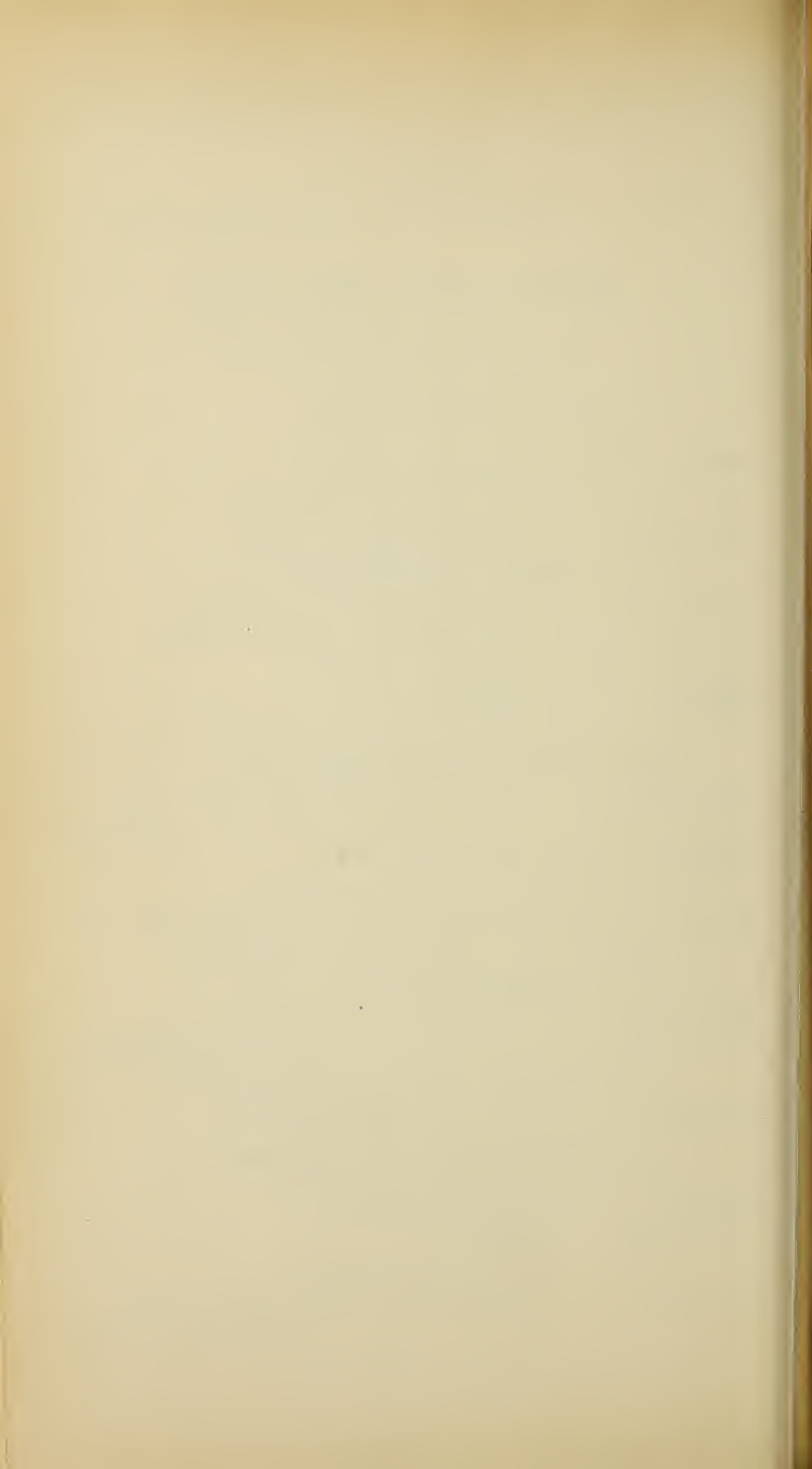
THURSDAY AFTERNOON, MAY 12, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

- BACH Fantasie in C minor
JOSEPH RICHARDS (Somerset, Bermuda)
- GODARD Adagio pathétique, for Violin
ALPHONSE DeCRESCENTIS (Milford)
ANGELA ANNICCHIARICO, Accompanist
- MULET Carillon-Sortie in D major, for Organ
HELEN GILLIS (Brockton)
- MOZART Porgi amor
HADLEY My True Love
MARY-GARVIN HAMMOND (Stockton, Calif.)
FRANCES BASSETT, Accompanist
- RHEINBERGER Pastorale from Sonata in G major, op. 88,
for Organ
- McKINLEY Silhouette in E major
ELWOOD GASKILL (Chicago, Ill.)
- HAYDN Recitative: And God said, and Aria: With
verdure clad, from CREATION
SELMA HURWITZ (Brookline)
BARBARA WHITMAN, Accompanist
- RHEINBERGER Allegro Maestoso from the Sonata in F# major,
for Organ, op. 111
ELIZABETH ANDERSON (Honolulu, Hawaii)
- MASSENET Pleurez mes yeux, from LE CID
PRISCILLA MORNEAULT (Portland, Maine)
FLORENCE WILD, Accompanist
- DEBUSSY Danseuses de Delphes
MACDOWELL Polonaise
STERLING EVANS (Duryea, Penn.)
- GUILMANT First movement of the Sonata in C minor,
for Organ, op. 56, no. 3
DOROTHY I. CLARK (Dedham)



JORDAN HALL

FRIDAY EVENING, MAY 13, 1932, AT 8:15

CONCERT

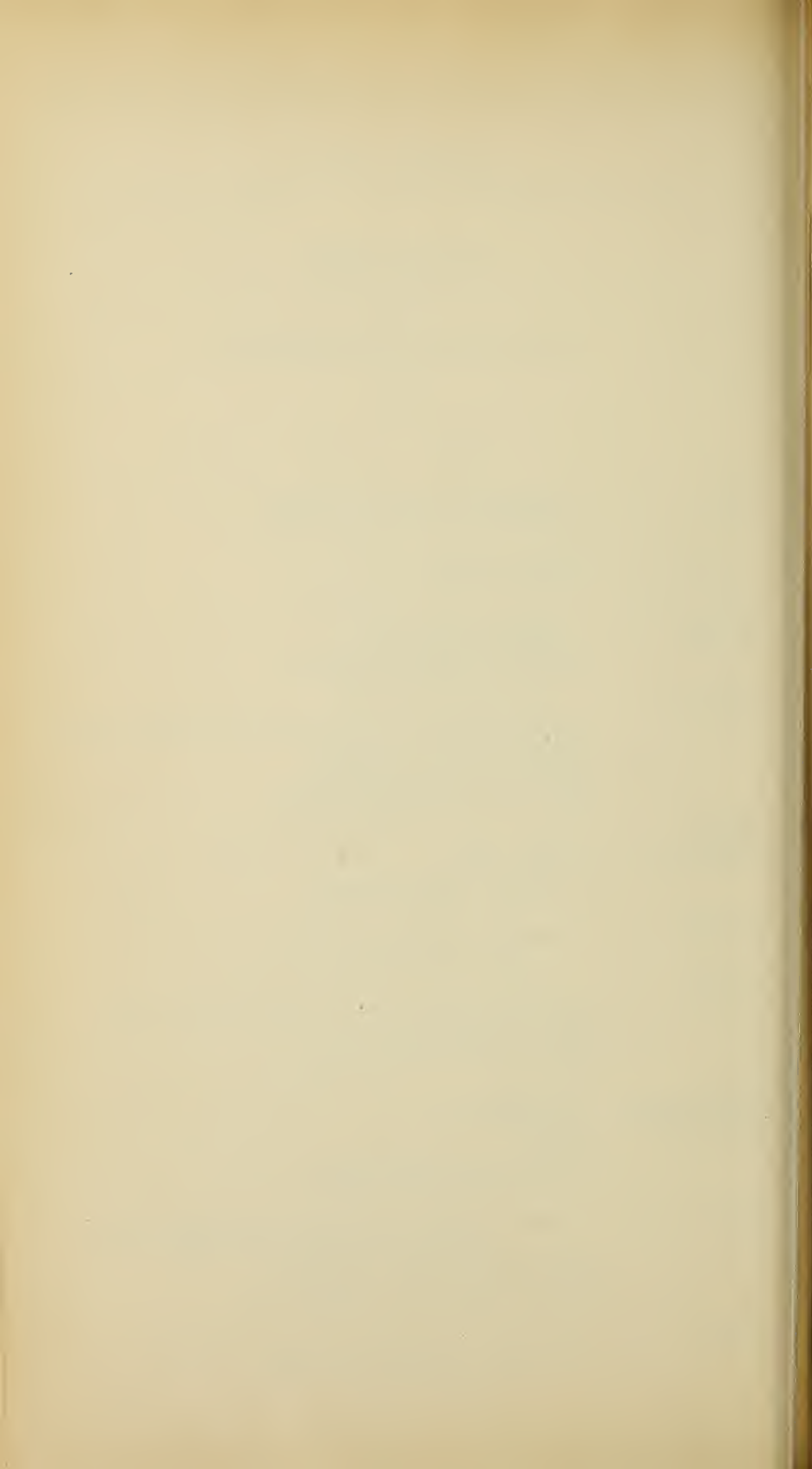
by

ADVANCED STUDENTS



PROGRAM

- BACH Fantasie in G minor, for Organ
RALPH MOORE (Hoosick Falls, N. Y.)
- SCHUMANN Papillons, op. 2
HARRY LAWTON (Westerly, R. I.)
- PONCHIELLI Suicidio, from LA GIOCONDA
COATES Orpheus with his Lute
ROSEMARY STANFORD (Mattapan)
LEO LITWIN, Accompanist
- CONVERSE First movement of the String Quartet in A minor, op. 18
RENATO PACINI (Utica, N. Y.)
GABRIEL ACCARDI (Cambridge)
NEWMAN GOLDSCHMIDT (Revere)
DAN FARNSWORTH (Rutland, Vt.)
- HÄNDEL Rendi 'l sereno al ciglio, from SOSARME
ZANDONAI Ultima Rosa
MADELEINE SABEL (Cambridge)
FLORENCE WILD, Accompanist
- CHOPIN Barcarolle in F \sharp major, op. 60
NORA GILL (West Roxbury)
- SMETANA First movement of the Pianoforte Trio in G minor
WILLIAM HADDON (Milton)
RENATO PACINI (Utica, N. Y.)
DAN FARNSWORTH (Rutland, Vt.)
- STRAUSS Nachtgang
WEINGARTNER Du bist ein Kind
SCHUMANN Er ists
HELEN WILSON (Seattle, Wash.)
CARL FELDMAN, Accompanist
- BACH Endlich, Endlich wird mein Joch, from the Cantata,
Ich will den Kreuzstab gerne tragen
JOHN SHELDON, Baritone (Bath, Maine)
OSCAR TOURTELLOTTE, Oboe (Worcester)
WILLIAM COOK, Pianoforte (Bedford)
- WIDOR Finale from the Eighth Symphony, for Organ
M. EILEEN GRIFFIN (West Concord)



RECITAL HALL

SATURDAY AFTERNOON, MAY 14, 1932, AT 1:05 O'CLOCK

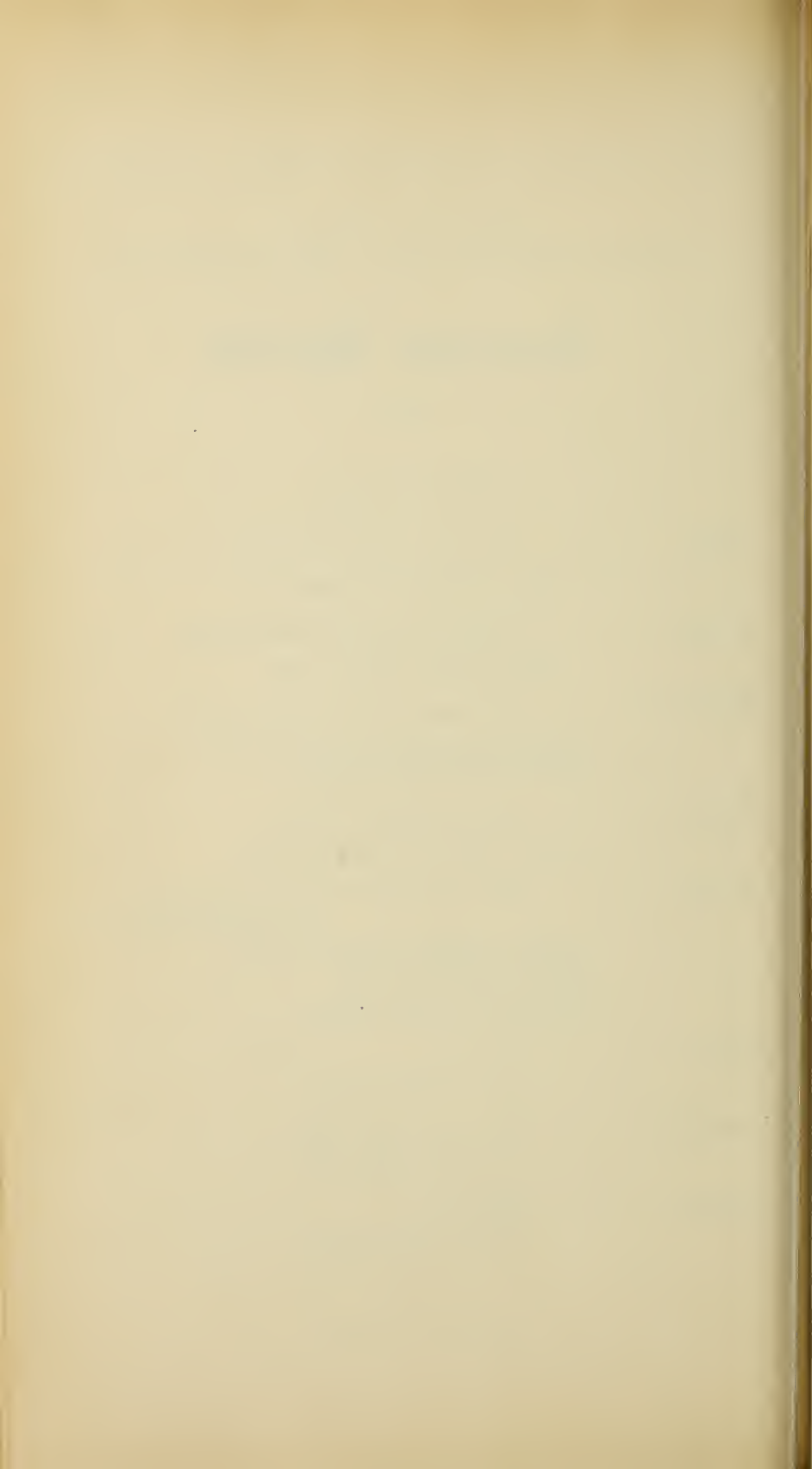
Saturday Recital



PROGRAM

- GRIEG First movement of the Sonata in E minor
MARIE COLEMAN (Indianapolis, Ind.)
- CHOPIN Waltz in E minor (Posthumous)
HELEN MELOY (Port Royal, Penn.)
- GOLDMARK Air, from Violin Concerto, op. 28
ELIZABETH WAKEFIELD (West Hartford, Conn.)
FRANCES BOOTHBY, Accompanist
- BRAHMS Intermezzo, op. 118, no. 1
LILLIAN GOULETTE (Skowhegan, Maine)
- HAYDN First movement of the String Quartet
in D major, op. 64, no. 5
WALTER SCHEIRER (Mahanoy City, Penn.)
GERRISH ALBERT (Dorchester)
GEORGE HOYEN (Worcester)
CHARLOTTE DAVIES (Arlington)
- BRIDGE Rosemary
CLARE MORSE (Sandwich)
- DEBUSSY Golliwog's Cake Walk
DORIS PAGE (Somerville)
- LECUONA Malagueña
ARLINE COHEN (Newton)

Steinway Pianoforte



CONCERT

by

Members of the Alumni Association

of the New England Conservatory of Music

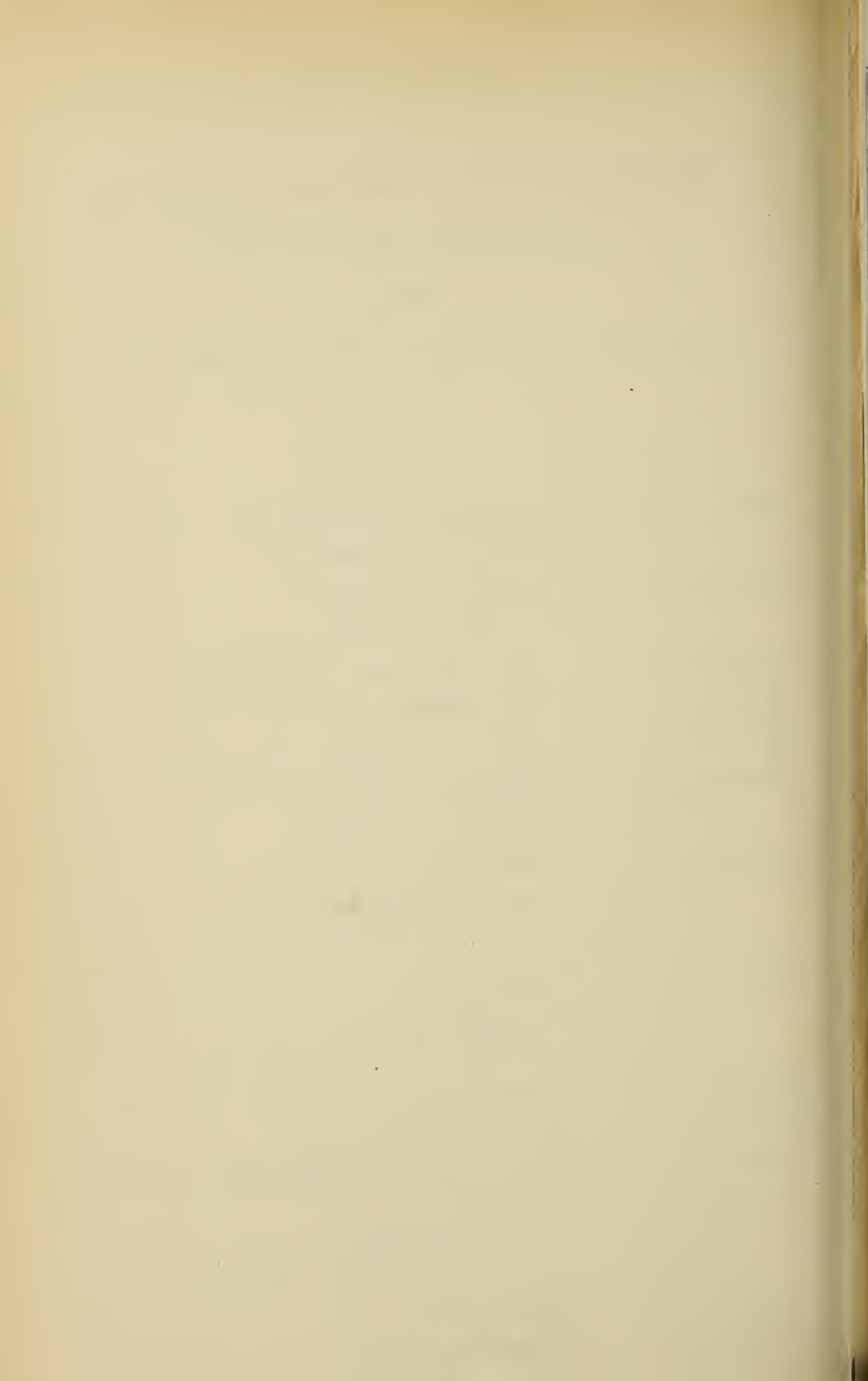


JORDAN HALL, MONDAY EVENING, MAY 16, 1932, AT 8:15



PROGRAM

- CHOPIN Impromptu in G \flat major
Nocturne in F major
- DOHNANYI Rhapsody in C major
SUSAN WILLIAMS
- SCHUMANN Im wunderschönen Monat Mai
- BRAHMS Wir wandelten
- GWEN WILLIAMS Penillion in English
- BANTOCK Feast of Lanterns
RULON Y. ROBISON
- L. VIERNE Arabesque
Carillon de Westminster
HOMER HUMPHREY
- DELIUS Sonata No. II.
NAOMI TROMBLEY
IRENE ZUNG
- BRAHMS Sapphische Ode
- WOLF Auf dem Grünen Balcon
- HEAD Slumber Song of the Madonna
- HAUBIEL Sea Wind
MARIE MURRAY
CARL FELDMAN, Accompanist
- HUMMEL Rondo in E \flat
- DE SEVERAC Baigneuses au Soleil
- F. POULENC Caprice Italien
ELIZABETH TRAVIS-BEHNKE



New England Conservatory of Music

PIANOFORTE RECITAL

by

PUPILS OF

NORINE ROBARDS



GEORGE W. BROWN HALL

MONDAY EVENING, MAY THE SIXTEENTH

NINETEEN HUNDRED AND THIRTY-TWO

AT 8:15

Programme



- LOUISE WRIGHT . . . The Music Box
The Humming Top
LYMAN HAM
- BACH Minuet from the French Suite in E
SCHUBERT Three Little Waltzes
SAIMA LAYCOCK
- GRIEG Birdling
MARION HATTIE
- JENSEN Two Waltzes
BARBARA HOWE
- MOSZKOWSKI Mazurka in G
MYRTLE MAY HOFFMAN
- SCHUBERT Scherzo in B \flat
ROSE YARDUMIAN
- JOHN BULL The King's Hunting Jig
WALTER WIDGER
- PADEREWSKI Au soir
EDITH COLMES
- CLAYTON JOHNS . . . Rustic Dance
MILDRED KASPER
- SCHUBERT Impromptu in A \flat , op. 142
LUCILLE RADLO
- BRAHMS Two Waltzes
GERTRUDE HAM
- GRIEG Nocturne in C
MARGARET RAY

Programme



- BEETHOVEN Contra Dance in C
NANCY DRINKER
- ALBENIZ Tango
GRANADOS La Playera
VERA HENNING
- MENDELSSOHN . . . Spinning Song
ANNE McEVOY
- DEBUSSY Clair de lune
LORRAINE IPPOLITO
- ALBENIZ Cadiz
MARIE MUZYKA
- MOZART First Movement, Sonata in F
LILLIAN KAPLOW
- SCHUBERT Impromptu in A \flat , op. 90
ESTHER GOOBER
- MOZART Fantasia in C Minor
ELIZABETH STONE
- CHOPIN Polonaise in C \sharp Minor
EDITH NOTARO
- BEETHOVEN Last Movement, Sonata in D Minor,
op. 31, no. 2
BERTHA RUBIN
- CHOPIN Waltz in E \flat , op. 18
ELIZABETH SMITH
- BEETHOVEN Rondo in G, op. 51
ROSE PAGLIARULO
- LISZT Etude in D \flat
MIRIAM ATLAS



JORDAN HALL

TUESDAY AFTERNOON, MAY 17, 1932, AT 2:00 o'clock

CONCERT

by

Members of the Graduating Class in the Collegiate Course
and Post-Graduate Students

accompanied by

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*



PROGRAM

RHEINBERGER . . . Finale of the Concerto in G minor, no. 2, for
Organ and Orchestra

ROWLAND W. HALFPENNY

MOZART First movement of the Pianoforte Concerto in
A major, (Köchel 537)

FORD MONTGOMERY

BEETHOVEN First movement of the Pianoforte Concerto
in G major, no. 4

COLETTE LIONNE

SCHUMANN First movement of the Pianoforte Concerto
in A minor

MILDRED KING

ALAN SCOTT HOVANESS . First Movement of SUNSET SYMPHONY,
(Student of the Composition Class) for Orchestra (MSS.)

SAINT-SAËNS Rhapsodie d'Auvergne, for Pianoforte and
Orchestra

FRANK ALEXIK

GUILMANT First Movement of the Symphony in D minor,
op. 42, for Organ and Orchestra

RALPH WILDES



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL
TUESDAY EVENING, MAY 17, 1932, AT 8:15

VIOLIN RECITAL

by

PIERINO DI BLASIO

(Class of 1929)

CARL FELDMAN, *Accompanist*



PROGRAM

TARTINI Sonata in G minor
Adagio
Non troppo presto
Largo—Allegro comodo

PAGANINI-WILHELMJ . . . Concerto in D major

DE BOER Andante

MOSZKOWSKI Guitarre

DEBUSSY-HARTMANN . La fille aux cheveux de lin

WIENIAWSKI Scherzo Tarantelle

Steinway Pianoforte



GEORGE W. BROWN HALL

WEDNESDAY EVENING, MAY 18, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

MILDRED LEVINSON

(Class of 1930)



PROGRAM

BACH Chromatic Fantasy

BEETHOVEN Sonate Pathétique, op. 13

Grave—Molto allegro e con brio
Adagio cantabile
Allegro

BRAHMS Intermezzo in C major, op. 119, no. 3

Rhapsodie in E \flat major, op. 119, no. 4

DEBUSSY Reflets dans l'eau

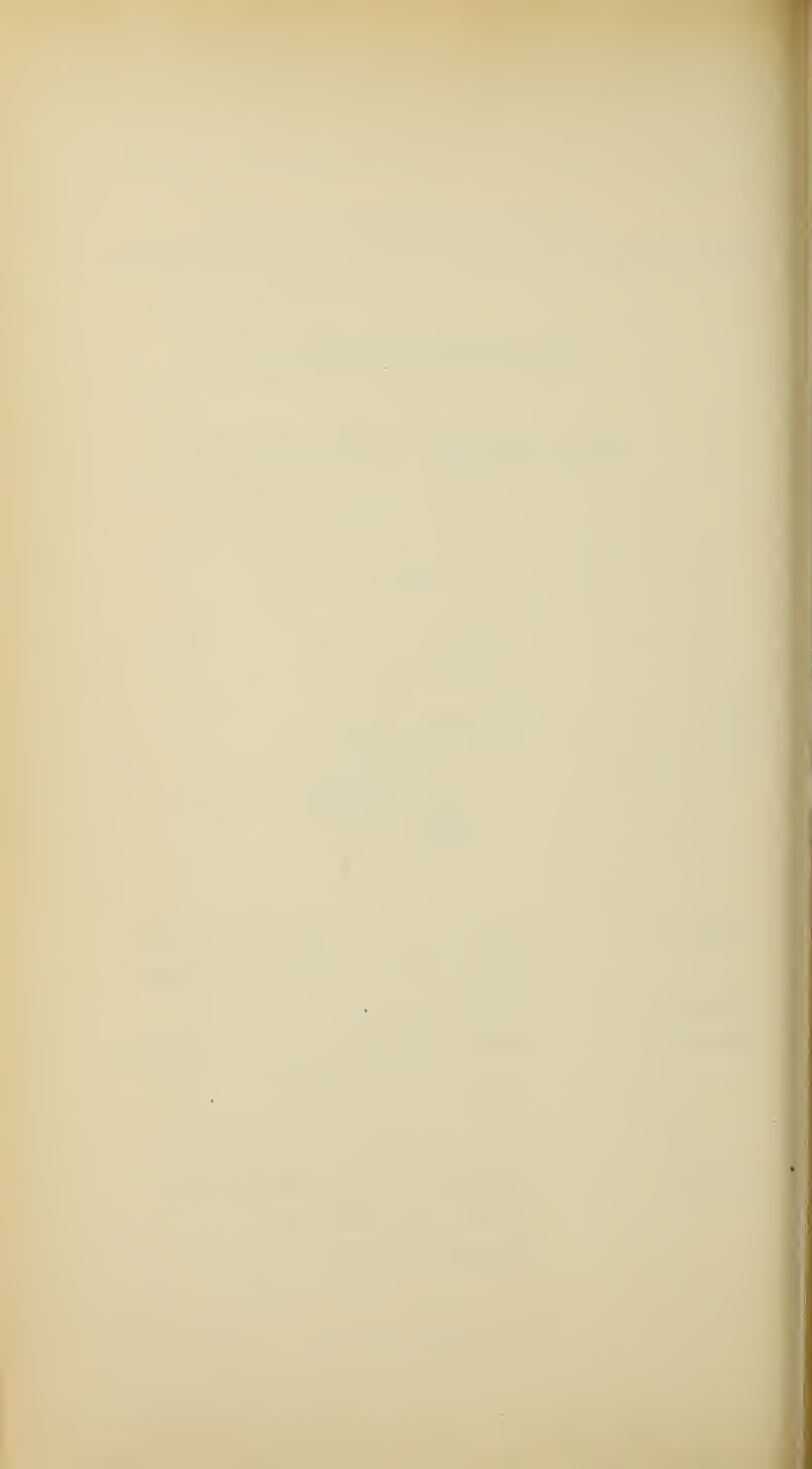
PROKOFIEFF Gavotte, from the classical symphony, op. 25

Suggestion diabolique

CHOPIN Nocturne in C minor, op. 48, no. 1

Waltz in D \flat major, op. 64

Polonaise in A \flat major, op. 53



RECITAL HALL

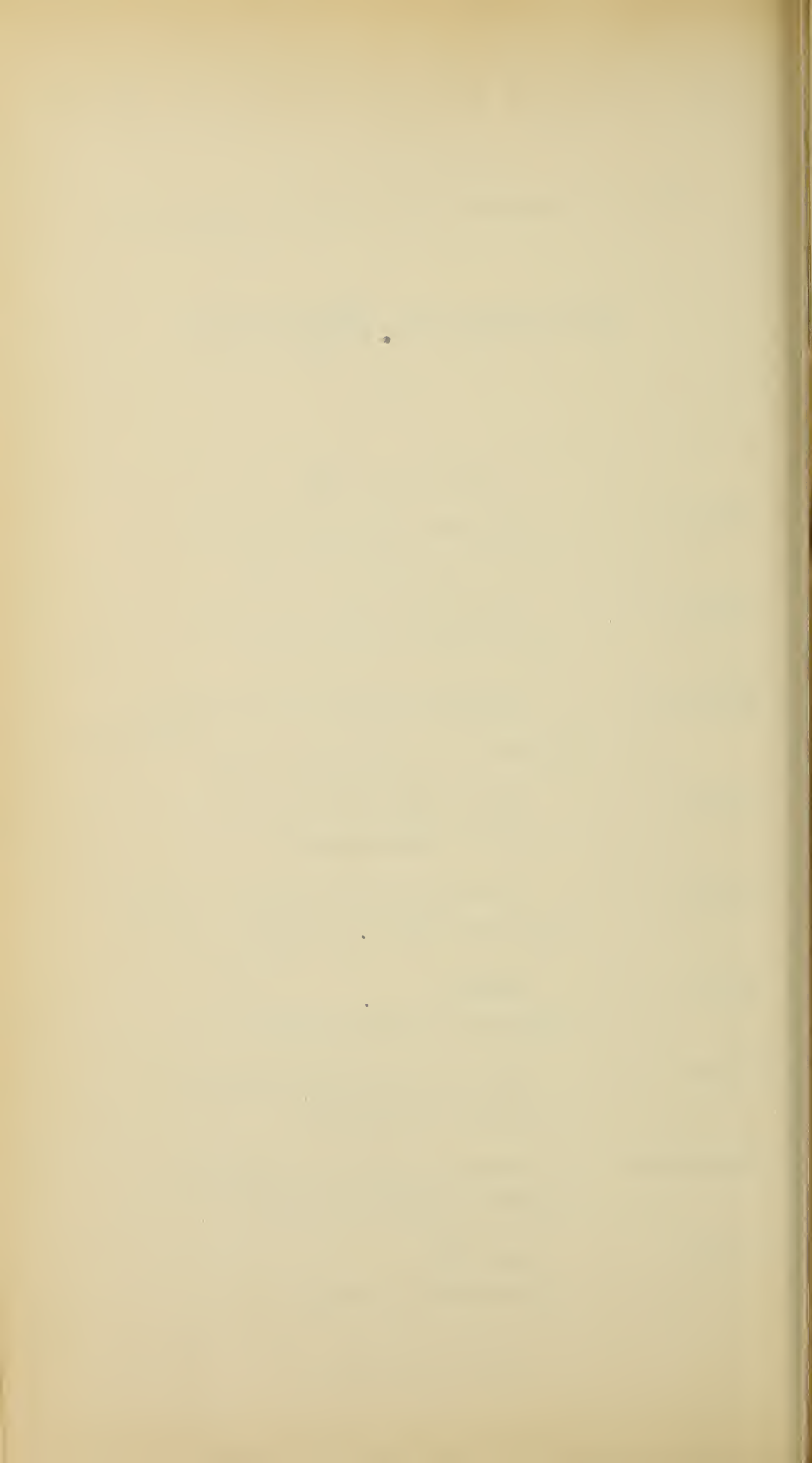
THURSDAY AFTERNOON, MAY 19, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

- CHOPIN Nocturne in F major, op. 15, no. 1
CLEMENTINA PALIUCA (Somerville)
- CHOPIN Etude in G \flat major, op. 10, no. 5
HELEN MELOY (Port Royal, Penn.)
- BEETHOVEN Allegretto from the Sonata in E minor,
op. 14, no. 1
FREDERICK W. P. LEWIS (Minot, No. Dak.)
- CHOPIN Etude in C \sharp minor, op. 25, no. 7
LEUETTA MOSELEY (Everett)
- BRAHMS Intermezzo in E \flat major, op. 117, no. 1
HARRIETT TANNER (West Newton)
- DEBUSSY Pagodes
MARGUERITE PUTNAM (Westfield)
- CHOPIN Nocturne in B \flat minor, op. 9, no. 1
YOLANDA MAFFEI (Revere)
- RACHMANINOV Prelude in G \sharp minor, op. 32, no. 12
JOSEPHINE GAMBONE (Canton, Ohio)
- IRELAND Ragamuffin
ERNESTINE RYAN (Wellesley)



PHI MU ALPHA, SINFONIA
ALPHA CHAPTER

Candlelight Concert

FRATERNITY ROOM

THURSDAY EVENING, MAY 19, 1932

AT EIGHT-FIFTEEN



A PROGRAM OF SONATAS

SAINT-SAENS . . . Sonata, op. 166, for Oboe and Pianoforte

Andantino

Allegretto

OSCAR TOURTELLOTTE

JOSÉ DA COSTA

BEETHOVEN . . . Sonata, op. 12, no. 1, for Violin and Pianoforte

Allegro con brio

Andante con moto (Variations)

Allegro

WALTER SCHEIRER

JOHN RICHARDSON

GAUBERT . . . First Sonata for Flute and Pianoforte

Modéré—Allegretto vivo

Lent

Allegro

RALPH JOHNSON

HAROLD SCHWAB

FRANCK . . . Sonata for Violin and Pianoforte

Allegretto ben moderato

Allegro

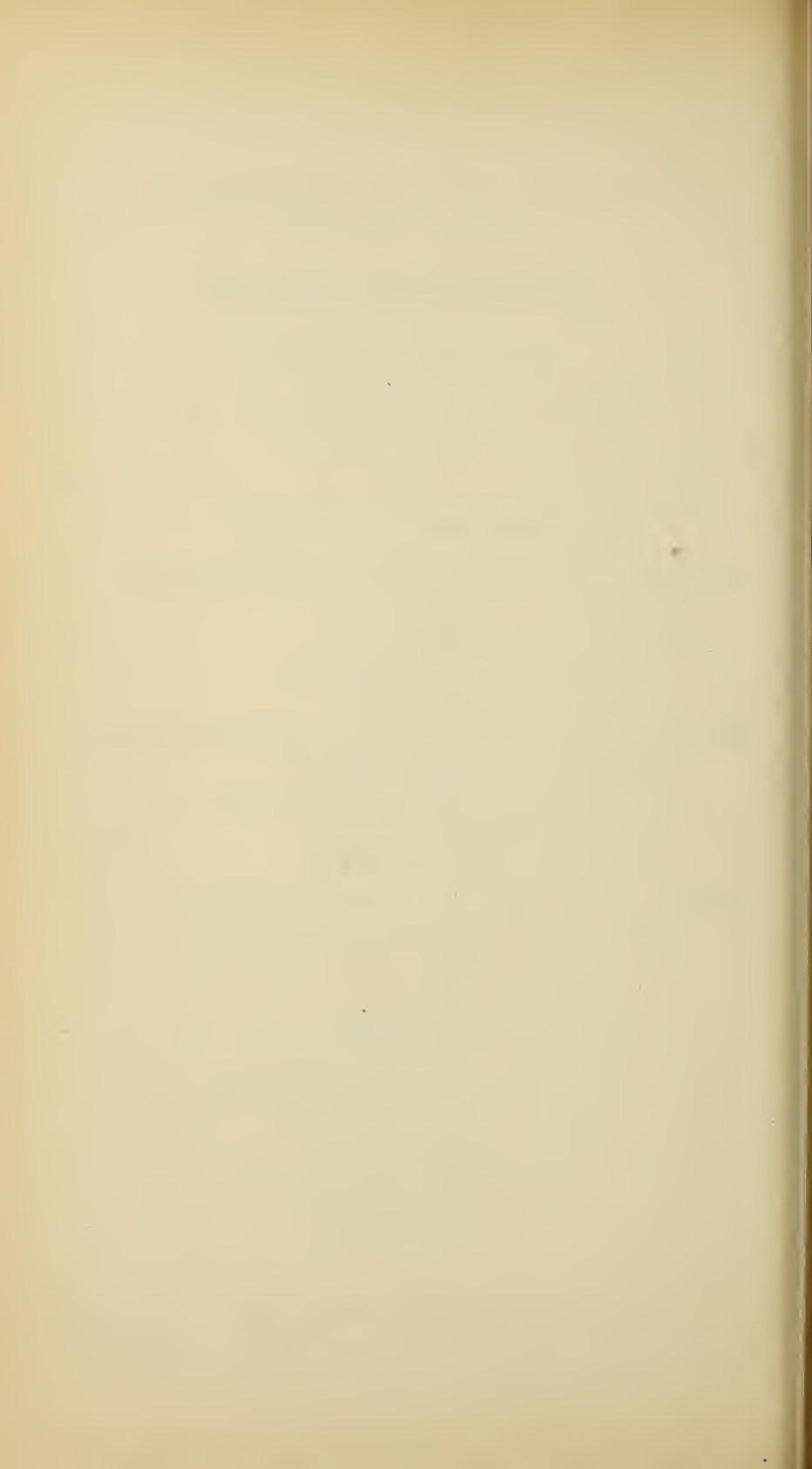
Recitativo—Fantasia

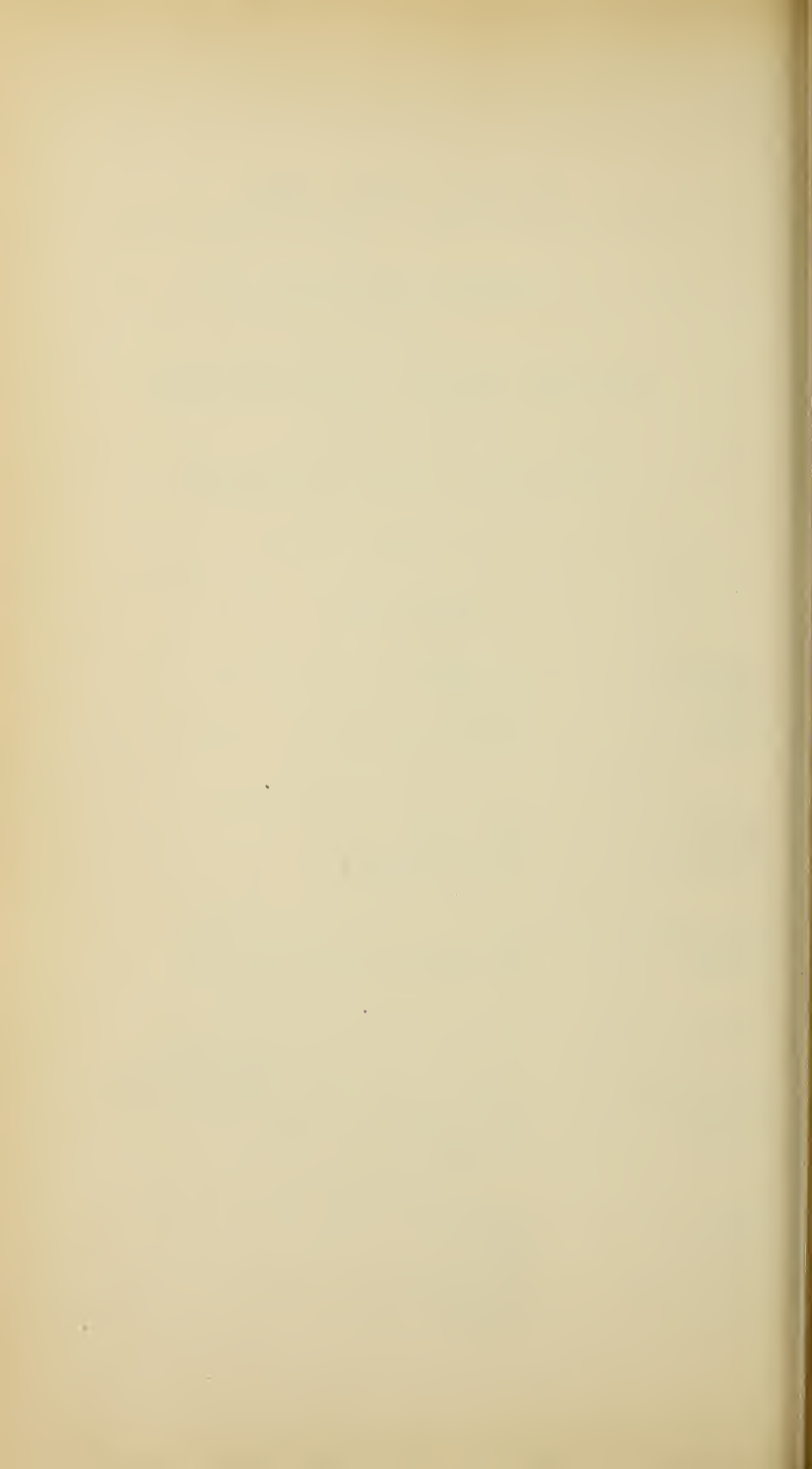
Allegretto poco mosso

PAUL BAUGUSS

HAROLD SCHWAB

This program completes the season's series of Candlelight Concerts. The Chapter appreciates your interest and invites your attention to their resumption in October.





RECITAL HALL

SATURDAY AFTERNOON, MAY 21, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

MACDOWELL . . . Prelude in E minor

VIVIAN HODGE (Boston)

SCHUMANN Fobel

MARY LILLIAN SMITH (New Haven, Conn.)

CHOPIN Three Preludes:

G major, op. 28, no. 3

B major, op. 28, no. 11

B \flat major, op. 28, no. 16

MARION BLUMENTHAL (Portland, Maine)

PROKOFIEV Prelude, op. 12, no. 1

IDELLA CHOW (Portland, Oregon)

LALO Intermezzo from the Concerto in G minor,
for Violoncello

DAN FARNSWORTH (Rutland, Vt.)

CARL FELDMAN, Accompanist

DEBUSSY La Cathédrale engloutie

ELIZABETH ADAMS (Holliston)

DEBUSSY General Lavine (eccentric)

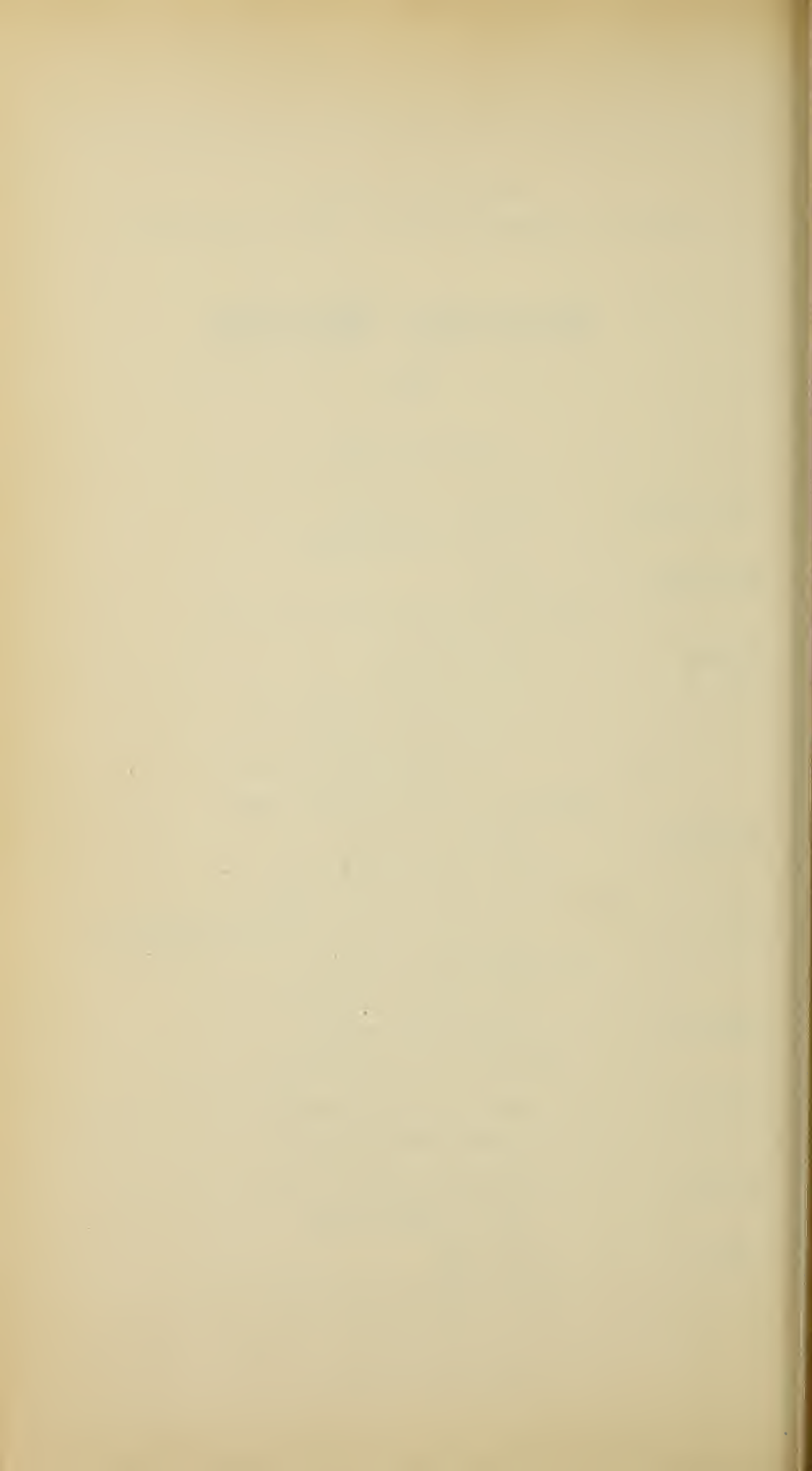
ALTHEA SNEIRSON (Chelsea)

BRAHMS Intermezzo, op. 118, no. 1

RUTH ENDERS (Cohasset)

IRELAND Ragamuffin

MARIAN KING (Concord, N. H.)



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

MONDAY EVENING, MAY 23, 1932, AT 8:15 O'CLOCK

ORGAN RECITAL

by

RALPH C. WILDES

(Class of 1930)



PROGRAM

BACH Chorale, "O Gott du frommer Gott",
with three variations
Toccata and Fugue in D minor

CORELLI - CLOKEY . . Sarabande

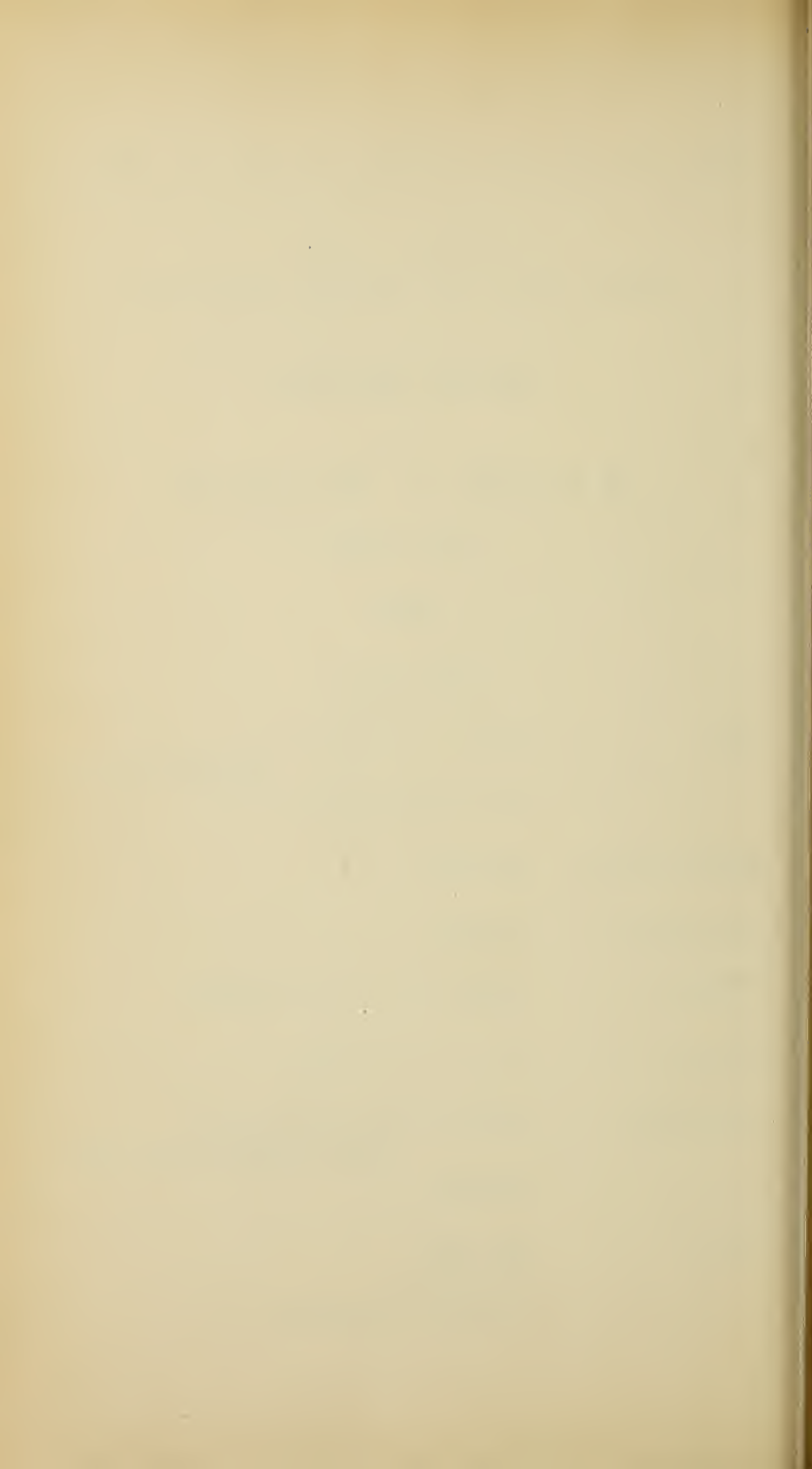
CLÉRAMBAULT Prelude

MAQUAIRE Allegro from the First Symphony

SOWERBY Comes Autumn Time

KARG - ELERT Chorale, Variation (Sarabande) on
"Freu dich sehr, o meine Seele"
Canzona

VIERNE Impromptu
Étoile du soir
Carillon de Westminster



NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL
TUESDAY EVENING, MAY 24, 1932, AT 8:15

PHI MU ALPHA, SINFONIA
PRESENTS
CHARLES STARNES, *Violinist*

assisted by
CARL FELDMAN, *Accompanist*



PROGRAM

BACH Ciaccona, for Violin alone

BEETHOVEN Concerto in D major, First movement

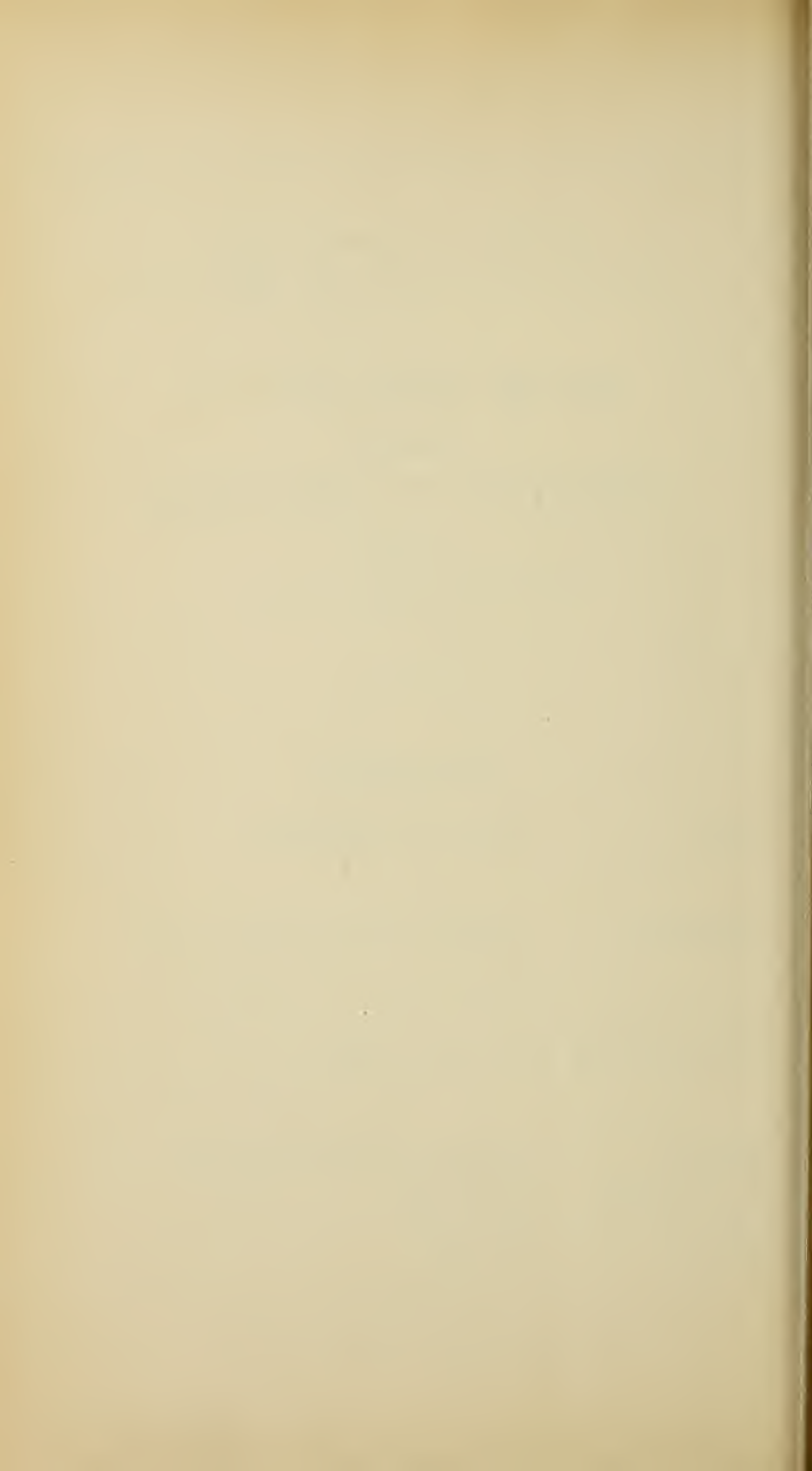
TARTINI-KREISLER Le Trille du Diable

MOZART Larghetto from Clarinet Quintette

T. ADAMOWSKI Air de Ballet

SARASATE Habanera

Steinway Pianoforte



GEORGE W. BROWN HALL

WEDNESDAY EVENING, MAY 25, 1932, AT 8:15 O'CLOCK

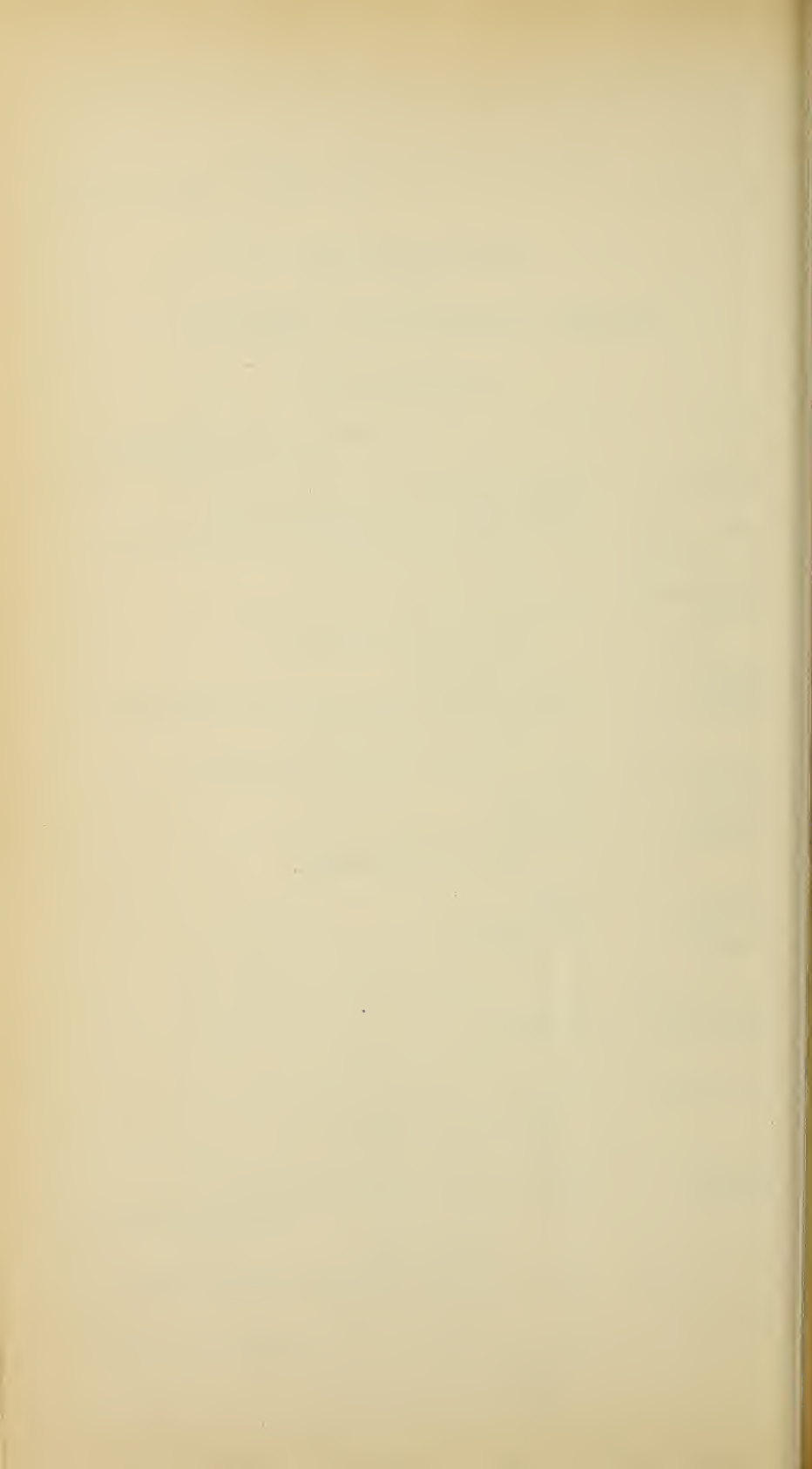
SONG RECITAL

by

Pupils of William L. Whitney

PROGRAM

- CAVALLI . . . "In amor ci vuol speranza", from ERITREA
(Var. of Lorenzo Pagans)
- BRAHMS . . . Mit vierzig jahren
Keim Haus, Keine Heimath, op. 94
- MERCADANTE . Ah! s'estinto ancor mi vuoi, from DONNA CARITEA
JULIA STACY GOULD
- TCHAIKOVSKY . Le canari
- VERDI . . . Ah, fors'è lui, from LA TRAVIATA
FLORENCE JANE BARBIERS
- GRIEG . . . At the Brookside
- HAYDEN . . . Behold, along the dewy grass, from THE SEASONS
CHARLES RICHARD NEAL
- PUCCINI . . . Un bel dì, from MADAMA BUTTERFLY
- DEBUSSY . . . Beau soir
- DUPONT . . . Mandoline
- BEMBERG . . . Nymphs and Fauns
NORMA JEAN ERDMANN
- TOSTI . . . Penso
- WAGNER . . . Im Treibhaus
- DEBUSSY . . . Romance
SAIMA LAYCOCK
- CHARPENTIER . Depuis le jour, from LOUISE
- MARCHESI . . . La Folletta
EMILY McKENZIE
- LUCANTONI . . . Una notte a Venezia, Duo
NORMA JEAN ERDMANN
OLIVER E. PARKER
- BELLINI . . . Casta Diva, from NORMA
- DEBUSSY . . . L'année en vain chasse l'année, from
L'ENFANT PRODIGUE
ANICETA SHEA
- MENDELSSOHN . The sorrows of Death, from Hymn of Praise
OLIVER E. PARKER
- MOZART . . . Che soave zefiretto, Duo from NOZZE DI FIGARO
Via resti servita, Duo from NOZZE DI FIGARO
FLORENCE JANE BARBIERS
NORMA JEAN ERDMANN



RECITAL HALL

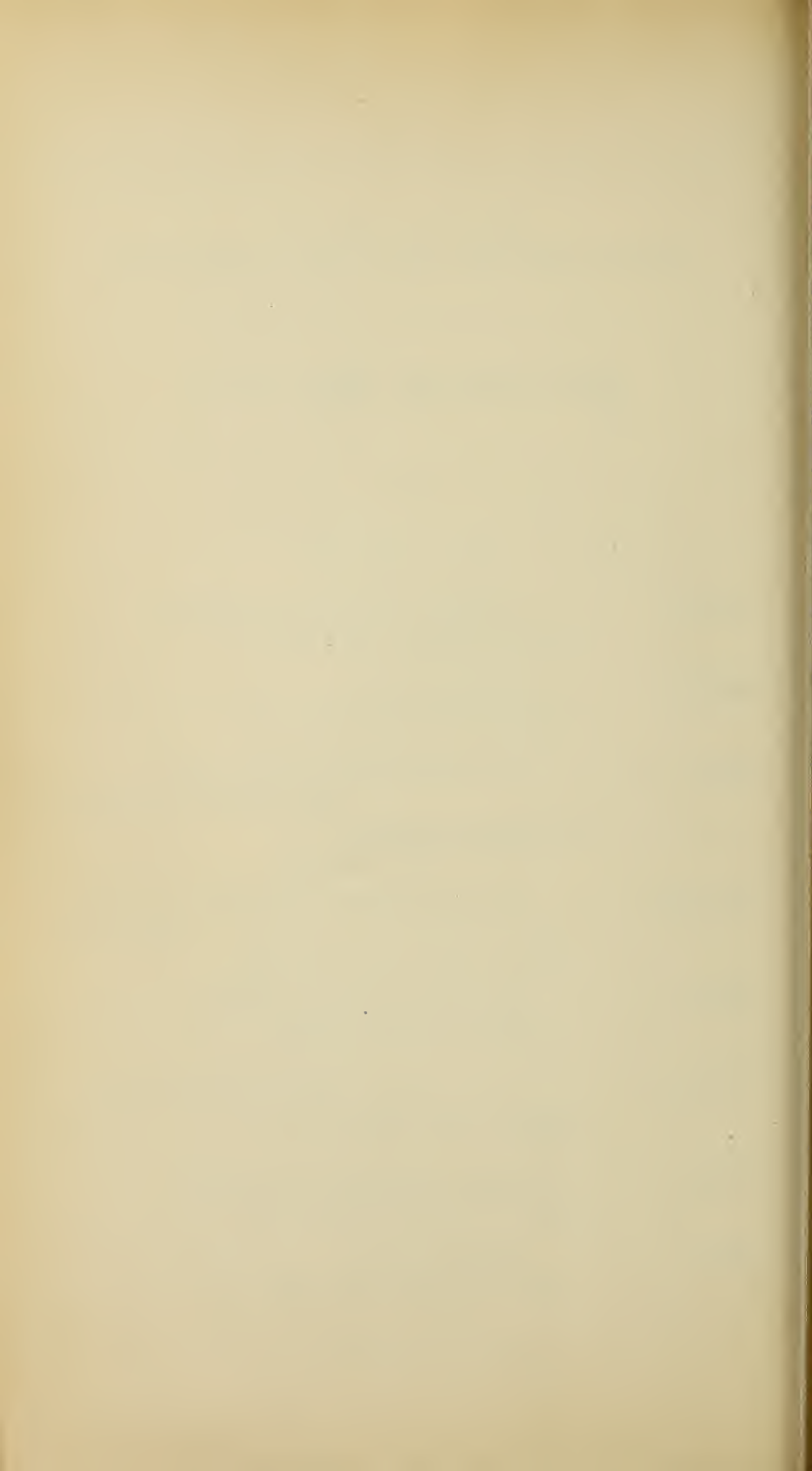
THURSDAY AFTERNOON, MAY 26, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

- CHOPIN Prelude in D \flat major, op. 28, no. 15
EVELINE BREault (Woonsocket, R. I.)
- SCHUMANN Traumes Wirren
GERTRUDE FITZGERALD (Rockland)
- BRUCH First and Second movements of the
Violin Concerto in G minor
LEO JAAKKOLA (Hingham)
RICHARD PERRY, Accompanist
- BEETHOVEN Second movement of the Sonata in D minor,
op. 10, no. 3
EDWARD RICCIO (New Haven, Conn.)
- CHOPIN Nocturne in C minor, op. 48, no. 1
FRANCES BASSETT (Hyannis)
- SCHUMANN First movement of the Sonata in G minor,
op. 22
MARTHA FISHER (East Aurora, N. Y.)
- CHOPIN Etude in C \sharp minor, op. 25, no. 7
BERTHA EDELSTEIN (Nashua, N. H.)
- DEBUSSY Reflets dans l'eau
GLAYDS GLEASON (Jerome, Idaho)



GEORGE W. BROWN HALL

THURSDAY EVENING, MAY 26, 1932, AT 8:15 O'CLOCK

SONG RECITAL

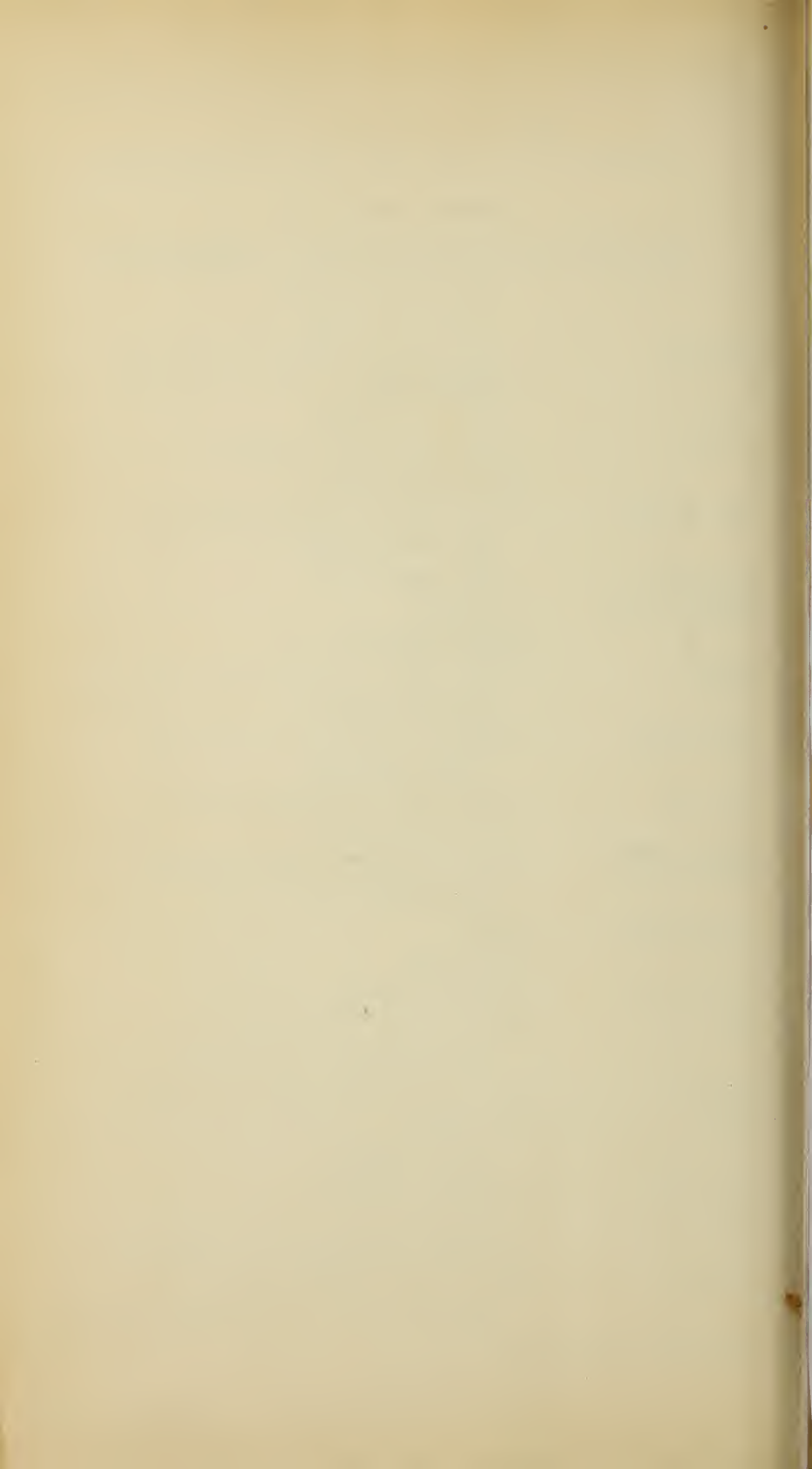
By PUPILS OF WILLIAM L. WHITNEY

assisted by RENATO PACINI

PROGRAM

- DELIBES "Viens, Mallika" Duetto from LAKMÉ
MABEL WELSH
FELICIA TOWNSEND
- JENSEN O stay, thou golden moment
Under the Linden
JOHN WARREN SHELTON
- MEYERBEER "Lieti Signor", from LES HUGUENOTS
ELSIE DOW FULTON
- CALDARA Come raggio di sol
- GRETCHANINOV Il s'est tu
- FRANZ Hark! how still
GEORGE AUBREY GOODING
- ROSSI "Ah! rendimi quel core", from MITRANE
MADELEINE CONANT
- DONIZETTI "Regnava nel silenzio", from LUCIA
OLIVE APPLETON
- GOUNOD "She alone", from REINE DE SABA
GEORGE E. NICHOLS
- MERCADANTE "Soave immagine", from ANDRONICA
- MENDELSSOHN "Hear ye Israel", from ELIJAH
SARAH HENLEY IDE
- RACHMANINOV Lilacs
The Island
- CYRIL SCOTT A Song of London
FELICIA TOWNSEND
- MASSENET "Vision fugitive", from HERODIADE
JOHN METCALF
- GOUNOD *"O splendida notte", from CINQ-MARS
- BRAGA La serenata
MARJORIE KELLY
- MARSHALL I hear you calling me
ALLEN K. AKANA
- ROSSINI "Una voce poco fa", from IL BARBIERE
GERTRUDE A. HARVEY
- GOUNOD "More regal in his low estate", from
ESTHER NAGEL REINE DE SABA

*Violin Obligato arranged by RENATO PACINI



The Vignettes of 1932

PRESENTED BY
BETA CHAPTER OF MU PHI EPSILON

THURSDAY EVENING, MAY 26, 1932, AT 8:15



I.

The Triangle Song

Mu Phi Ensemble

Vignettes—The Vintage of Life.

The cork's off the bottle, so drink deeply. Look at the signboard in the lobby, and take the freight elevator in the rear, or the front express to the 'steenth floor, (according to your avoirdupois, laughing capacity, and casual curiosity). Every thing is at par value. There are no margins or covered holdings, as you roam from the basement to the penthouse of the Mu Phi Epsilon Skyscraper.

II.

Below Street Level

The Muphadora Girls—and Boys!

Girls

Angela
Frances
Mae
Alice Gray
Florence
Eleanor

Boys

Dotty
Nora
Mary
Helen
Shirley
Pat

Drop down to the subterranean passages and see how terpsichore was produced, in the good old days when "Art" was a boy's name and "figure" an arithmatrical term.

III.

First Floor Show Case

Don't linger too long; something is bound to happen behind closed curtains—especially when wholesale decoration is in progress.

CAST

Poor Mr. Sick Man	Nora
Miss Shady, Nurse	Mary
Doc. Iva Diagnosis	Virginia
Mr. Highcockaloram	Frances
Board of Health	
Nurse	Tiny
Doctor	Ruth
Valet	Jacque
First student	Shirley
Second student	Angela

IV.

Stock in Trade

Betty and Dotty

Pig rush to the board room, much ticker tape, and two out to get theirs.

V.

Court Record Room

Frances

Exact replicas of well known characters. You may see specimen copies wherever you crane.

INTERMISSION

Tea Garden on the Third Floor

Dining Room on the Fourth

Cafeteria on the Tenth

All these places require ready cash, so get your refreshments at a premium.

VI.

Sister Act (with apologies to the Duncan Sisters)

Judy and Mae

VII.

Roof Garden Reverie

Alice Gray

Out in nature's own loveliness (transplanted up twenty floors)

Mary Wigman interprets what Mary alone understands.

VIII.

The Control Room

The upper crust passes judgment on the lower, and who dares to put a finger in the pie.

Mr. Director	Ruth
Mr. Dean	Vera
Mr. Heater	Angela
Mr. Vocalize	Frances
Mr. Beau Brummel	Dotty
Mr. Twelveinch	Tiny
Students:	Florence, Mary Lou, Shirley, Frances

IX.

After Dark—à la Harlem

Ensemble

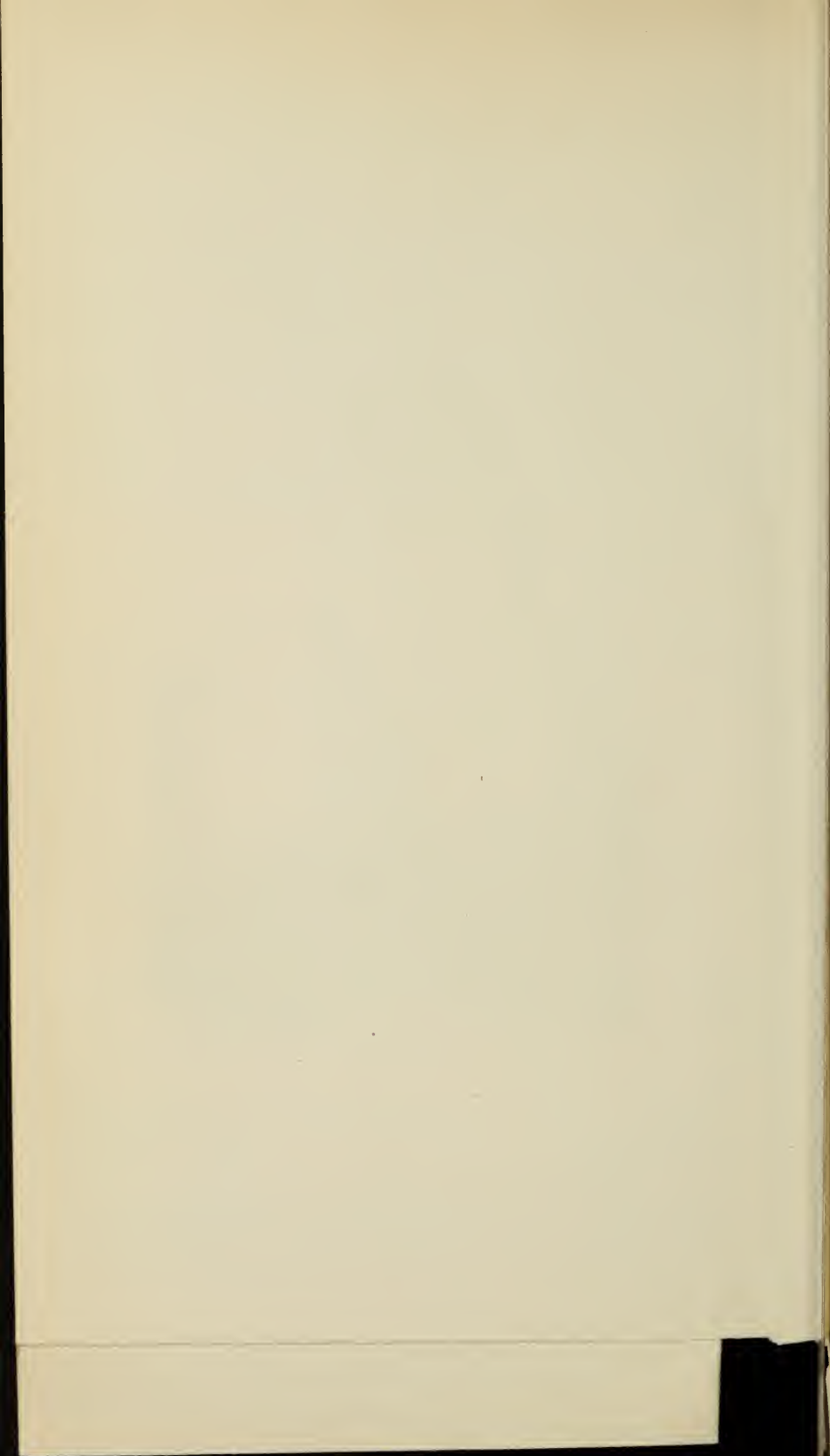
Lights twinkle; the penthouse opens its doors; life has a zip to it. The top of the world glitters and whizzes along to a grand finale.

Accompanist, Frances Bassett

Dance Steps by Vera

Program Continuity by Bernice

Lighting arrangements by Ivard Strauss.



RECITAL HALL

SATURDAY AFTERNOON, MAY 28, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

- SCHUMANN Grillen, op. 12, no. 4
MARIAN BEIGELMAN (Roxbury)
- CHOPIN Bolero in A minor, op. 19
PHYLLIS LAMOTHE (Arlington)
- OLD FRENCH Charmante Marguerite
FAURÉ Après un rêve
ELIZABETH ADAMS (Holliston)
GLADYS MILLER, Accompanist
- SCHUMANN Fobel
MARY LILLIAN SMITH (New Haven, Conn.)
- BEETHOVEN First movement of the Pianoforte Trio
in C minor, op. 1, no. 3
JOHN F. GRUBER (Arlington)
CHARLES STARNES (Lexington, Ky.)
CHARLOTTE DAVIES (Arlington)
- BEETHOVEN First movement of the Sonata in C minor,
op. 13
AGNES CORFIELD (Weedsport, N. Y.)
- MOZART Alleluia
- PUCCINI Aria, "Un bel dì", from MADAMA BUTTERFLY
GLORIA GLENCOE (Portland, Maine)
GLADYS MILLER, Accompanist
- DEBUSSY Prelude in A minor
HAROLD CHAPMAN (Wollaston)
- MANA-ZUCCA Valse brillante
DONALD LEWIS (Kingston, Penn.)

NEW ENGLAND CONSERVATORY OF MUSIC



JORDAN HALL

Saturday afternoon, May 28th, 1932, at 2:30

R E C I T A L

by Pupils of the

Pianoforte Normal Department

HENRY GOODRICH, SUPERVISOR

Pupils for First Year Normal Class, 1932, will be examined the last week in September. Those who desire to enter should fill out the application blank to be found on the table in the corridor, and return it to the General Manager's office.

EXERCISES



CONDUCTED BY IDELLA CHOW

Assisted by Clara Serafinelli at the Pianoforte



SINGING

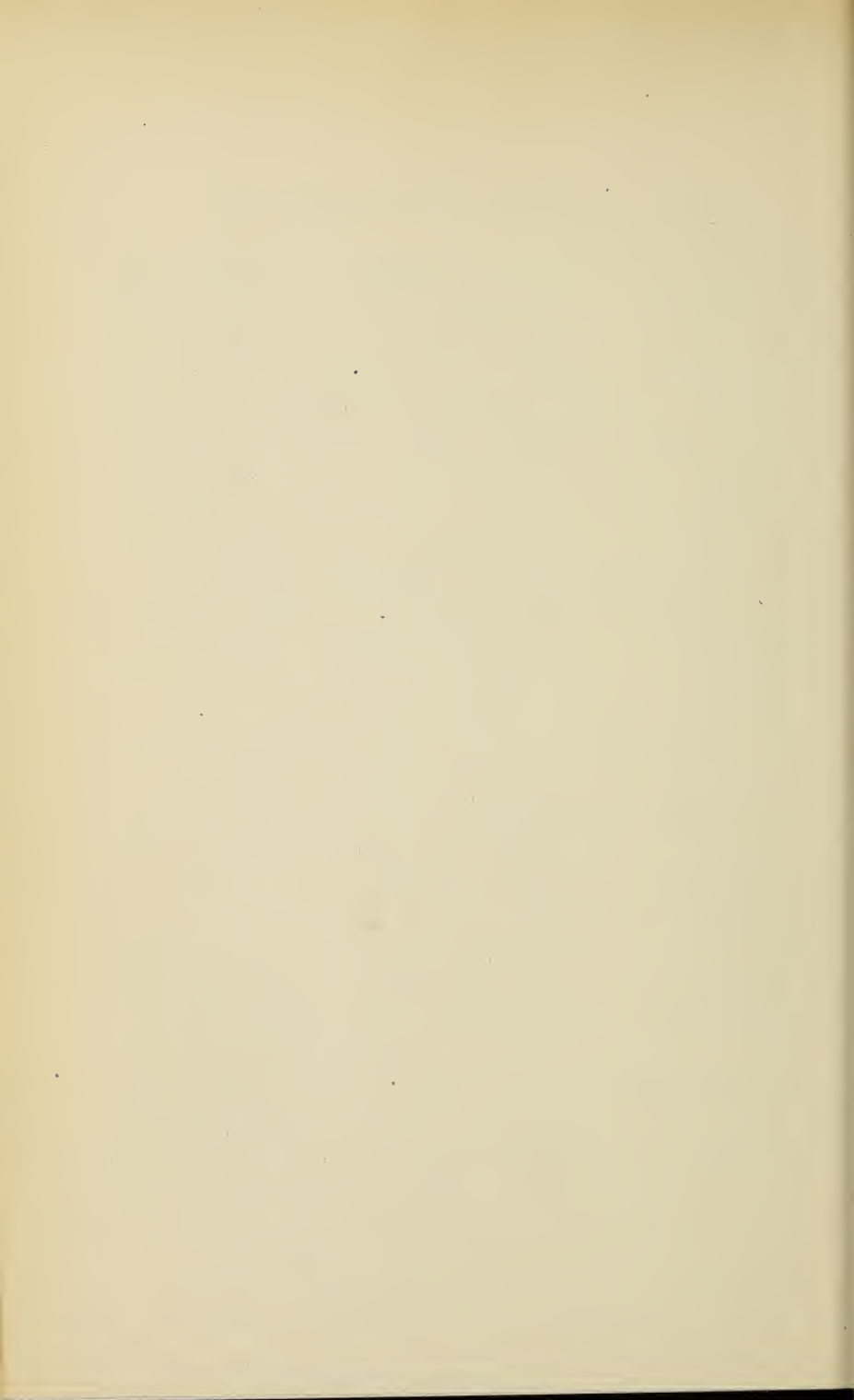
ENGLISH FOLK SONG	"A song for Sailors and Soldiers"	
FOLK TUNES, <i>arr. by</i> ANGELA DILLER,		
	Reap the Flax,	Virginia Herlihy
	Ding Dong Bell,	Mary Deveney
	Judges Dance,	Merle Cheney
LOUISE WRIGHT	The Banjo,	Mary Elizabeth Corbett
MARY RUTH JESSE	Whippoorwill,	Genevieve Herlihy
NEWTON SWIFT	The Bogie Man,	Eleanor Finkel
JAMES H. ROGERS	Ring Around the Rosy,	Margaret Gately
CECIL BURLEIGH	Nodding Daffodils,	Claire Carlin
GURLITT	Slumber Song,	Isabel Bryan
NEWTON SWIFT	Down by the Frog Pond,	Doris Cheney
KULLAK	Evening Bells,	Mary Howard
JAMES H. ROGERS	Courtly Dance,	Ramona Wood
BERENICE BENTLEY	Slumber Song,	Irene Gordon
MOZART	Minuet in F,	Helen Cox
SEEBOECK	The Ducks,	Virginia MacDougall
J. S. BACH	March,	Marion Tait
HANNAH SMITH	The Ballet Dancer,	Barbara Dooley
J. S. BACH	Minuet in G,	Olive Snell
MOZART	Allegro,	Thelma Winkler
HAYDN	Caprice,	Margaret Wood

GERMAN FOLK SONG, Solfeggio and Rhythmic Drill

JAMES H. ROGERS	The Hurdy-Gurdy Man,	Robert Tobin
FLORENCE MAXIM	The Rocking Horse,	Raymond Valle
ERNEST BLOCH	With Mother,	Niyam Mano
KULLAK	The Busy Clock,	Beatrice Quint
CECIL BURLEIGH	Polka,	Shake Ahoyian
CÉSAR FRANCK	The Lamentation of a Doll,	Mary Wilson
A. W. BINDER	Winter Frolic,	Dorothy Wood
JAMES H. ROGERS	Glissando Waltz,	Elaine Glass
LESLIE LOTH	Little Wild Flower,	Elaine Goggin
A. W. BINDER	The Snow, It Dances,	Elsa Nelson
CEDRIC LEMONT	A Bit o' Sentiment,	Pearl Ripley
Mary O'HARA	In a Birch Canoe,	Eleanor Weisman
<i>Arr. by</i> ANGELA DILLER,	March of the Musketeers,	Arthur Goldstein
JAMES H. ROGERS	Spanish Dance,	Charlotte Koffman
WILLIAM BERWALD	A Pony Ride Homeward,	Louise Tobin
BEETHOVEN	Sonatina in G,	Sarah Kantrovitz

OLD ENGLISH MELODY, "The Strawberry Girl"

CECIL BURLEIGH	Patter-Patter,	Norman Whitney
JAMES H. ROGERS	Carmencita,	Louise Dailey
LEO ORNSTEIN	Berceuse,	Florence Gildea
MATHILDE BILBRO	The Busy Saw Mill,	Lillian Zahka
NEWTON SWIFT	Prelude,	Bernard Patt
CECIL BURLEIGH	Cotton Tails,	Frances Kushlan
ARENSKY	The Cuckoo,	Alice Solana
TCHAIKOVSKY	Song of The Lark,	John Hraba
NICOLAI VON WILM	Spinning Song,	Marion Rosenbloom
KULLAK	Sonatina for four hands,	Marie Messitt
		Marie Obermesser
DOROTHY GAYNOR BLAKE	John Paul Jones,	Walter Herlihy
JENSEN	Elfin Dance,	Marjorie Herene
C. P. E. BACH	Solfeggietto,	Irene Wheeler
LESLIE LOTH	Warrior's March,	Gordon MacLeod



RECITAL HALL

TUESDAY AFTERNOON, MAY 31, 1932, AT 4:00 O'CLOCK

RECITAL

BY PUPILS OF THE

Vocal Normal Department

PROGRAM

- TOSTI Mattinata
BLANCHE DE GENOVA
- REICHARDT In the time of Roses
MAE BOYD
- EVILLE Come Right In
RHODA GOLOB
- GOUNOD Ave Maria
MRS. MARGARET HAGMAN
- FONTAILLES Obstination
ALICE MAGNES
- BOHM Still as the Night
SVEA SODERBERG
- RASBACH Overtones
MELENA E. KAWA
- CALDARA Sebben Crudele
LORETTA CHAMPAGNE
- ALYWARD Beloved, it is Morn
DONALD READ
- GIORDANI Caro mio ben
RUTH J. BURNS
- GAYNOR The Slumber Boat
TINA KAPLAN
- TRADITIONAL IRISH AIR . Danny Boy
HARRIET BERGZONI
- SPEAKS Sylvia
MARY O'CONNELL
- PERGOLESİ Nina
SHARLOM YOFFE
- PHILLIPS Wake up
MARION R. ROBINSON
- BRAHE I passed by your Window
MARY SPEELMAN
- CHAMINADE Madrigal
EDNA L. SKINNER
- VILLIERS STANFORD . . . My Love's an Arbutus
MORRIS LEADER



GEORGE W. BROWN HALL
TUESDAY EVENING, MAY 31, 1932, AT 8:15

PIANOFORTE RECITAL
by
PUPILS OF CHARLES DENNÉE



PROGRAM

BEETHOVEN First movement of the Sonata, op. 31, no. 1
MARIE BALCH ESTES

DEBUSSY La Cathédrale engloutie
ELIZABETH ADAMS

BRAHMS Rhapsodie in E♭ major
MARGARET MARTIN

RACHMANINOV Prelude in G♯ minor
BRAHMS Intermezzo in B♭ minor, op. 117, no. 2
IBERT The Little White Donkey
CASSADO Aragonesa
ESTHER MILLER

CHOPIN Nocturne in D♭ major
TOCH The Juggler
DEBUSSY Valse, "La plus que lente"
DENNÉE Concert Etude, op. 40
ELIZABETH TRAVIS-BEHNKE

ALBENIZ Spanish Rhapsodie
HAROLD SCHWAB *and* WILLIAM COOK

New England Conservatory of Music

PIANOFORTE RECITAL

by

PUPILS OF

MARIE L. AUDET



GEORGE W. BROWN HALL

WEDNESDAY EVENING, JUNE THE FIRST

NINETEEN HUNDRED AND THIRTY-TWO

AT 8:00

Programme



- PORTER Under the trees
PORTER Thoughtful mood
BARBARA HEALY
- BACH Intrata
SCHUMANN Soldier's March
HENRY SCHMITZ
- MOZART Menuet
GRETCHANINOV . Le gai retour à la maison
ROBERT GARDNER
- GRETCHANINOV . Tous travaillent
GRETCHANINOV . Le jouet cassé
WILLIAM WALKER
- PORTER Evening Song
MENDELSSOHN . Venitian Boat Song
VIRGINIA ADAMS
- SCHUMANN Knight Rupert
SLONIMSKI Country Dance
GERALD LIMON
- MOZART Third movement of the Sonata in E \flat major
BLOCH Teasing
JACQUELINE ARTIÈRES
- KUHLAU First movement of the Sonatina in G major
PALMIRA SORRENTINA
- MOZART Menuet
JOSEPHINE VOLANTE
- GRIEG Waltz
TCHEREPNINE . Bagatelle, No. 5
MARIE POOR
- PALMGREN May Night
K. GERTRUDE HINTLIAN
- BACH Prelude in D minor
FREIDERICA CHAPPLE
- BACH Invention in B \flat major
TCHAIKOVSKY . Troïka
RITA LAPLANTE

Programme



- MOZART First movement of the Sonata in C major
FRANCES TEWKSBURY
- BEETHOVEN . . First movement of the Sonata, Op. 2, No. 2
RUTH SMALL
- MOZART Second movement of the Sonata in A minor
GODARD Les Hirondelles
ELIZABETH CIANCIARULO
- BEETHOVEN . . First movement of the Sonata, Op. 27, No. 1
ARTHUR MARTELLUCCI
- ARENSKY Impromptu
VICTORIA NICHOLAON
- BEETHOVEN . . Rondo of the Sonata, Op. 13
MACDOWELL . . Scotch Poem
DOROTHY THOMAS
- DEBUSSY Golliwog's Cake Walk
DOLORES LABRIE
- BACH Prelude in E major
LIADOW Cradle Song
AILI E. FREEMAN
- BEETHOVEN . . First movement of the Sonata, Op. 27, No. 2
ANGELICA CARABILLO
- SCHUBERT Impromptu in A \flat major
ANTONINA WEISMAN
- BACH Invention in F major
STAUB Sous bois
NANCY DE FRANCESCO
- BACH Invention in G minor
BACH Prelude in D minor, 2nd Volume
ARTHUR ANGIE
- BACH Fugue in D major
CHOPIN Polonaise in A major
MILDRED CAVICCHI
- BACH Prelude in D minor, 1st Volume
SAINT-SAËNS . . Etude en forme de valse
ALICE BRIDGHAM

Steinway Pianoforte

RECITAL HALL

WEDNESDAY EVENING, JUNE 1, 1932, AT 8:15 O'CLOCK

JUNIOR DEPARTMENT

PIANOFORTE RECITAL

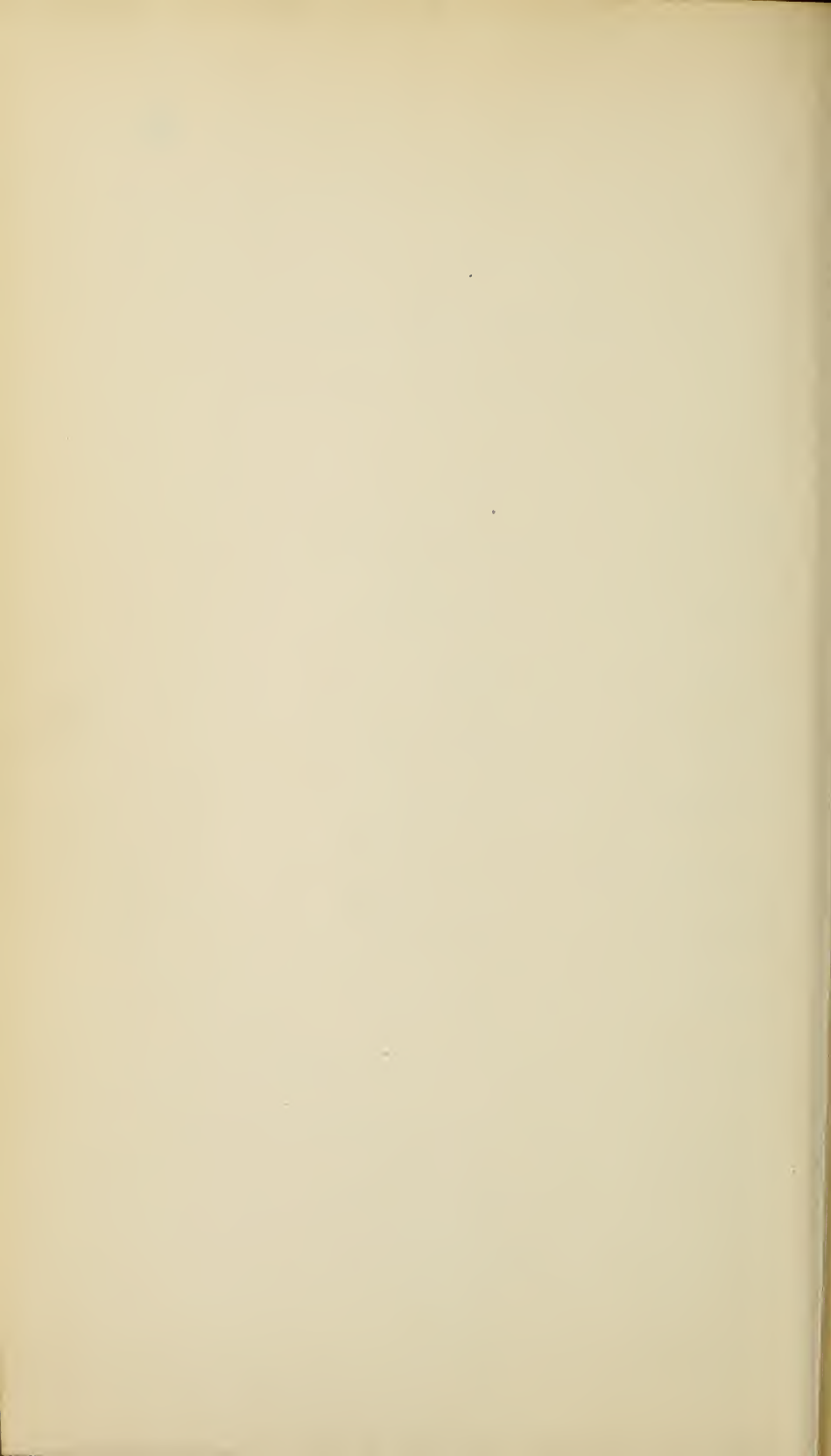
by pupils of

MARY AMROCK



PROGRAM

SCHUMANN . . .	The Merry Farmer	
SCHUMANN . . .	Soldier's March	
	ALEXANDER GALARNEAUX	
HELLER . . .	L'Avalanche	
SPIALEK . . .	Valse arpeggio	
	JOYCE DICKSON	
HÄNDEL . . .	Gavotte in B \flat	
	JEANNE COLLINS	
TCHAIKOVSKY . . .	Valse no. 8, op. 39	
ROGERS . . .	In the Forest	
	JEANNETTE SILVERMAN	
SCHUMANN . . .	Rustic Song	
BEETHOVEN . . .	Für Elise	
	JASON RAYMOND	
GRUENBERG . . .	Valserino	
	MILDRED McKEE	
GURLITT . . .	Spring Song	
SCHUMANN . . .	Italian Sailor's Song	
	HARVEY CARMAN	
DENNÉE . . .	Rondo Villageois	
ROGERS . . .	Dance Tune	
	JEAN VINCENT	
SCHUMANN . . .	A Maying We Will Go	
	IRENE MICHAELEDES	
SCHUBERT . . .	Impromptu in A \flat , no. 2	
	ARTHUR McKITTRICK	
CHAMINADE . . .	Scarf Dance	
CHAMINADE . . .	Gavotte	
	MARION BERRY	
GLUCK . . .	Gavotte	
DELIBES . . .	Passepied	
MACDOWELL . . .	To a Wild Rose	
	IRENE KELLY	
CORELLI (1653) . . .	Corrente	
LOEILLY (1660) . . .	Gigue	
	HELEN STENBERG	
TCHAIKOVSKY . . .	June, from THE SEASONS	
	HELEN CARRIS	
TORJUSSEN . . .	To the Rising Sun	
BRAHMS . . .	Waltz in A \flat	
	MARY LOU VINCENT	
ROGERS . . .	Prelude	
REINECKE . . .	Praeludium Canon in the Octave	
PADEREWSKI . . .	Minute No. 1	
	SUMNER KATZE	
BACH . . .	Solfegietto	
BACH . . .	Bourrée	
	EUGENE BATISTINI	
MOZART . . .	Fantasia in D minor	
CHOPIN . . .	Waltz in A \flat , op. 34	
	TERESA TERENCE	
ARENSKY . . .	Pres de la Mer	
YORK BOWEN . . .	"A Romp", from the Second Suite	
	JOSEPH WEISBERG	



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

THURSDAY AFTERNOON, JUNE 2, 1932, AT 4:05 O'CLOCK

STUDENTS' RECITAL



PROGRAM

BEETHOVEN First movement of the Sonata in E minor,
op. 90
ANNA SCHULTZE (Berlin, Germany)

SPOHR First movement of the Violin Concerto
in D minor
ALEXANDER FEINSTEIN (Dorchester)

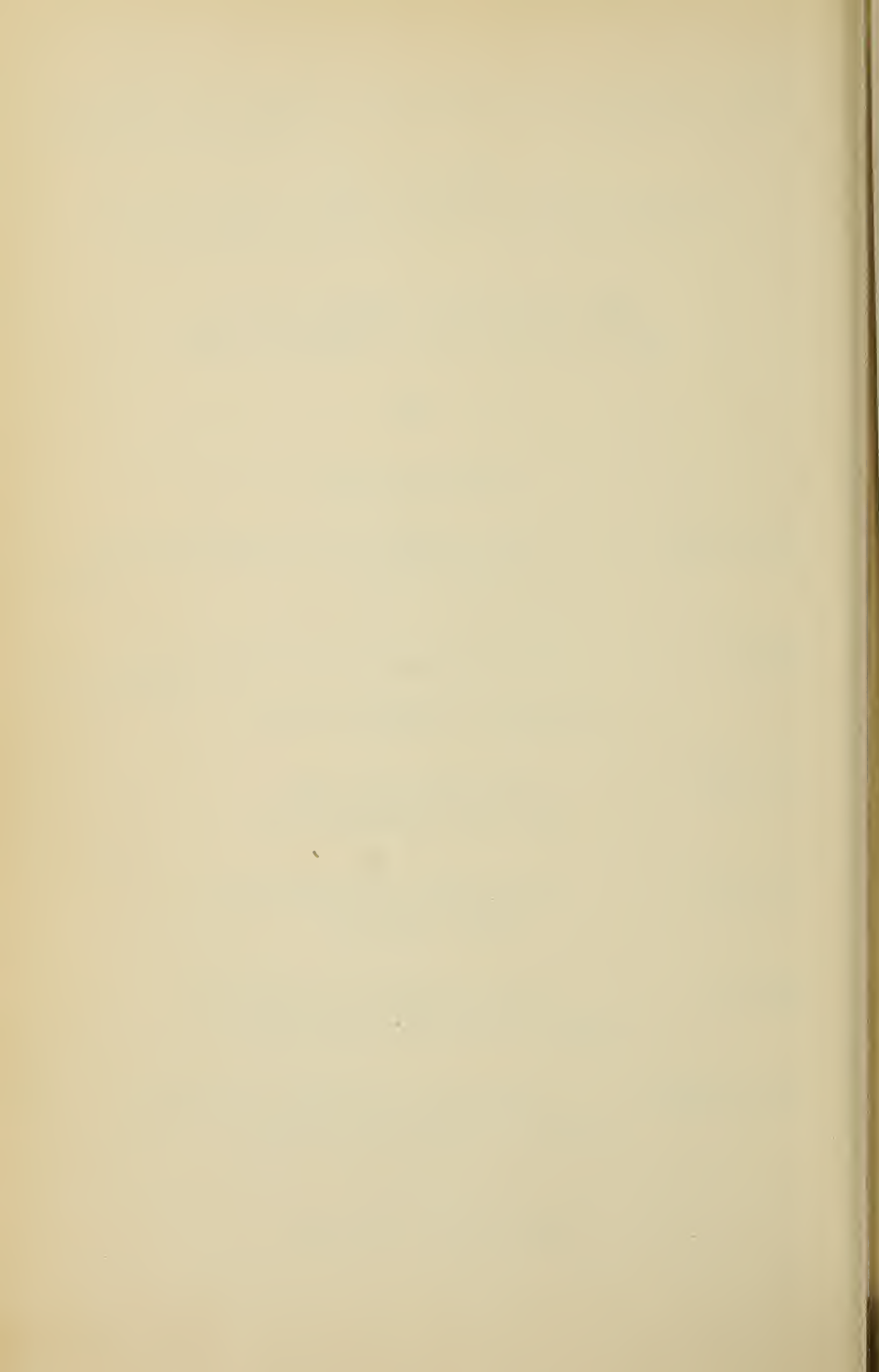
SCHUBERT Impromptu in A \flat major
MILA LOPEZ DEJIMENEZ (Boston)

LIADOW Barcarolle in F \sharp major, op. 44
ESTHER POPE (Hull)

CHOPIN Etude in G \sharp minor, op. 25, no. 6
SHIRLEY BAGLEY (West Hartford, Conn.)

RACHMANINOV . . . Humoresque in G major, op. 10, no. 5
PHYLLIS V. FINKELSTEIN (Dorchester)

Pianoforte is a Steinway





NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by the

CHORAL CLASS *of the* DIVISION *of* SCHOOL MUSIC
and the

ORCHESTRAL CLASS

. . .

JORDAN HALL
JUNE THE THIRD

1932

The
Choral Class of the Division of School Music
and the
ORCHESTRAL CLASS

FRANCIS FINDLAY, Conductor

assisted by

CLIFTON JOSEPH FURNESS, *Reader*
GLADYS MILLER, *Mezzo-soprano*
CARL FELDMAN } *Pianofortes*
LEO LITWIN }
ARTHUR M. CURRY, *Conductor*

PROGRAM



CONVERSE In Domremy, Overture to JEANNE D'ARC
CURRY O Domine Deus

Mixed voices unaccompanied

Conducted by the Composer

The Winning of Amarac

Women's voices and orchestra

Mezzo-soprano solo, Gladys Miller

Reader, Clifton Joseph Furness

Conducted by the Composer

The "Winning of Amarac" is an episode in the dramatic poem, "Blaid", by R. D. Joyce. A minstrel tells the story to a knight who loves a princess, the daughter of his enemy.

Mr. Curry's music was composed in 1912. The union of the spoken and sung word recalls a similar procedure in Schumann's music to Byron's "Manfred".

LOEFFLER Beat! Beat! Drums!

Men's voices with instrumental accompaniment

Words from "Drum Taps", by Walt Whitman

[First performance]

ANONYMOUS (Cuban) . . Under the Silver Stars

Arr. by HARVEY LOOMIS. Accompaniment arr. for strings by ALEXANDER GELPE
(1933)

SARGENT Awake, My Lyre

Summer Hours

Mixed voices unaccompanied

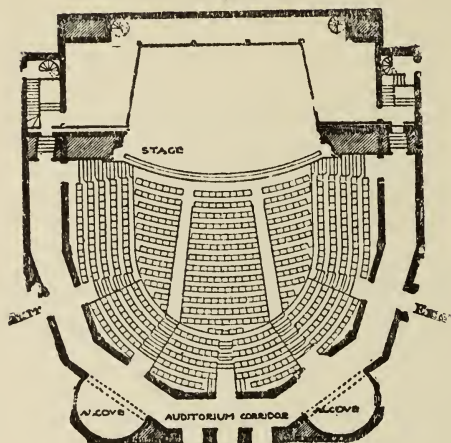
CHADWICK Land of Our Hearts

Mixed Chorus with Orchestra

Mason and Hamlin Pianofortes

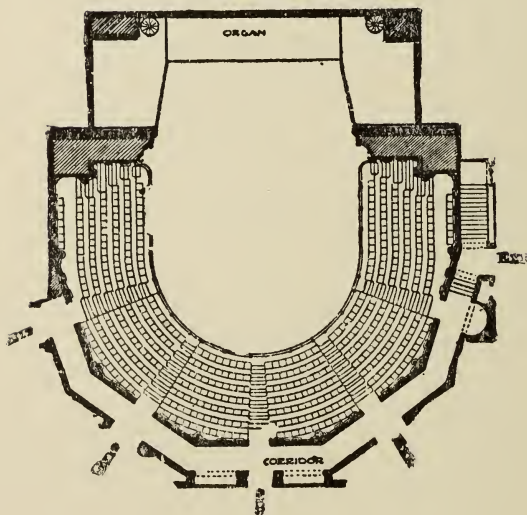
JORDAN HALL EXITS

FLOOR



MAIN EXIT

BALCONY



RECITAL HALL

SATURDAY AFTERNOON, JUNE 4, 1932, AT 1:05 O'CLOCK

Saturday Recital



PROGRAM

CHOPIN Impromptu in A♭ major, op. 29

ALFRED AIELLO (Somerville)

PALMGREN May Night

ISABELLE GALLAGHER (Bangor, Maine)

SCHUBERT Der Tod und das Mädchen

IRISH FOLK SONG . . . My Love's an Arbutus

RONALD The Rosy Morn

MARIAN McCARTHY (Somerville)

CONSTANCE CARLEZON, Accompanist

IRELAND The Island Spell

LAURA CLARK (Filer, Idaho)

MOZART Larghetto and Allegro from the Clarinet

Quintet in A major, Köchel no. 581

MANUEL VALERIO (New Bedford)

RENATO PACINI (Utica, N. Y.)

GABRIEL ACCARDI (Cambridge)

NEWMAN GOLDSCHMIDT (Revere)

DAN FARNSWORTH (Rutland, Vt.)

MARX Waldseligkeit

REGER Waldeinsamkeit

MARX Hat mich die liebe berührt

BEATRICE SILVERMAN (Winthrop)

GLADYS MILLER, Accompanist

TURINA Radio Madrid

Prologue: The announcer at the microphone

First broadcast: The students of Santiago

Second " The road to Castille

Third " Celebration at Seville

HELEN GAMANS (Fair Haven)



RECITAL HALL

MONDAY EVENING, JUNE 6, 1932, AT 8:15 O'CLOCK

JUNIOR DEPARTMENT

RECITAL OF VIOLIN MUSIC

by

PUPILS OF RUTH E. AUSTEN

P R O G R A M

- | | |
|----------------------|---|
| WOHLFAHRT | Divertissement for two violins and pianoforte
LILLIAN WEINSTEIN
EMMA PEARLIN |
| FOLKSONGS | Old sea shanty, "Blow the man down"
English Sword Dance
FRANCIS MOULTON |
| BRAHMS
FOLKSONG | Waltz
Country gardens
BRADLEY BIGELOW |
| FOLKSONGS | Flow gently, sweet Afton
The little ducks
JAMES HICKEY, First Violin
FABIAN HENNESSY, Second Violin
MISS AUSTEN, Viola |
| FOLKSONGS | March of the Marionethshire men (Welsh)
Tambourin (French)
DAN BALABAN |
| FOLKSONGS | Two Austrian Dances
THOMAS DOLAN |
| REISA | Butterflies
EDWARD SHEA
DOROTHEA SHEA, Accompanist |
| GREENE
O'HARA | Sing me to sleep
I love a little cottage
MR. JEREMIAH SHEA, Tenor
EDWARD SHEA, Violin obbligato |
| MOZART
SCHUMANN | Album leaf (composed in his eighth year)
Song of the reapers
WILLIAM COTTON, First Violin
ARTHUR ARMITAGE, Second Violin
MISS AUSTEN, Third Violin
HARPER McKAY, Accompanist |
| BOHM
DANCLA | Laendler
Introduction, air, and variations
FRANCIS SHEA |
| DANCLA | Polonaise
RITA KOHLER |
| SCHUBERT
GOODEVE | Ave Maria
Fiddle and I
MRS. ROSE HUGHES, Contralto
ROSEMARY HUGHES, Violin obbligato |
| DRDLA
BRAHMS | Souvenir
Hungarian Dance
MARION SIMON |
| BOCCHERINI
POCHON | Minuet
Drink to me only with thine eyes
ALICE SMITH, First Violin
ROSE SUMOURIAN, Second Violin
MISS AUSTEN, Viola
OLIVE WILBUR, Violoncello |



GEORGE W. BROWN HALL
MONDAY EVENING, JUNE 6, 1932, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

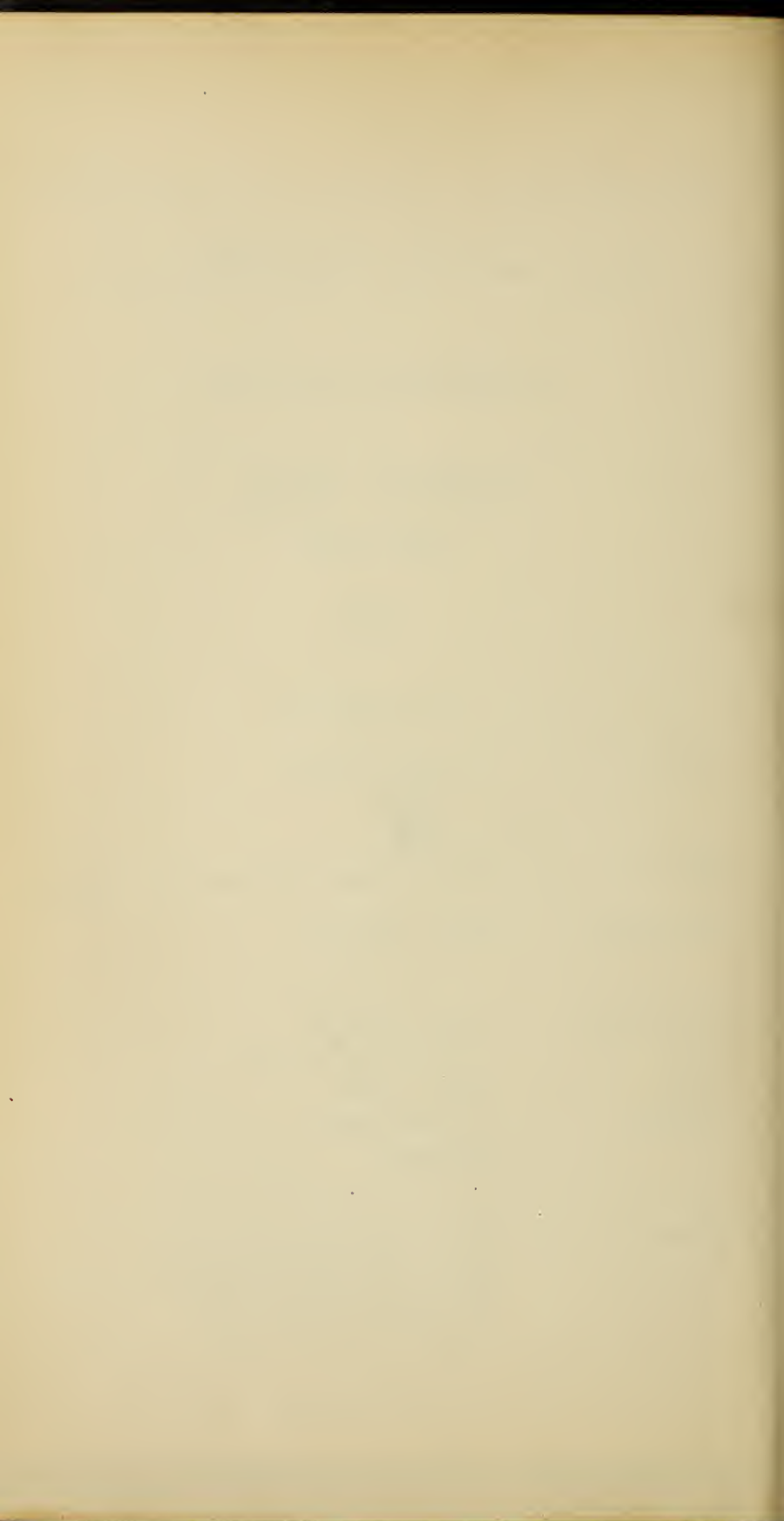
NORA GILL

(Class of 1929)



PROGRAM

- BACH Toccata in G major
Allegro
Adagio
Allegro
- BEETHOVEN First movement of the Sonata in A \flat major,
op. 110
- MENDELSSOHN . . . Rondo capriccioso
-
- RACHMANINOV . . . Elegie, op. 3, no. 1
- LISZT Valse-Impromptu in A \flat
- SAUER Boîte à musique
- IRELAND The Island Spell
Ragamuffin
-
- CHOPIN Etude in C \sharp minor, op. 25, no. 7
Etude in D \flat major, op. 25, no. 8
Barcarolle in F \sharp major, op. 60
Scherzo in B \flat minor, op. 31
-



RECITAL HALL

SATURDAY EVENING, JUNE 11, 1932, AT 8:15 O'CLOCK

JUNIOR DEPARTMENT

PIANOFORTE RECITAL

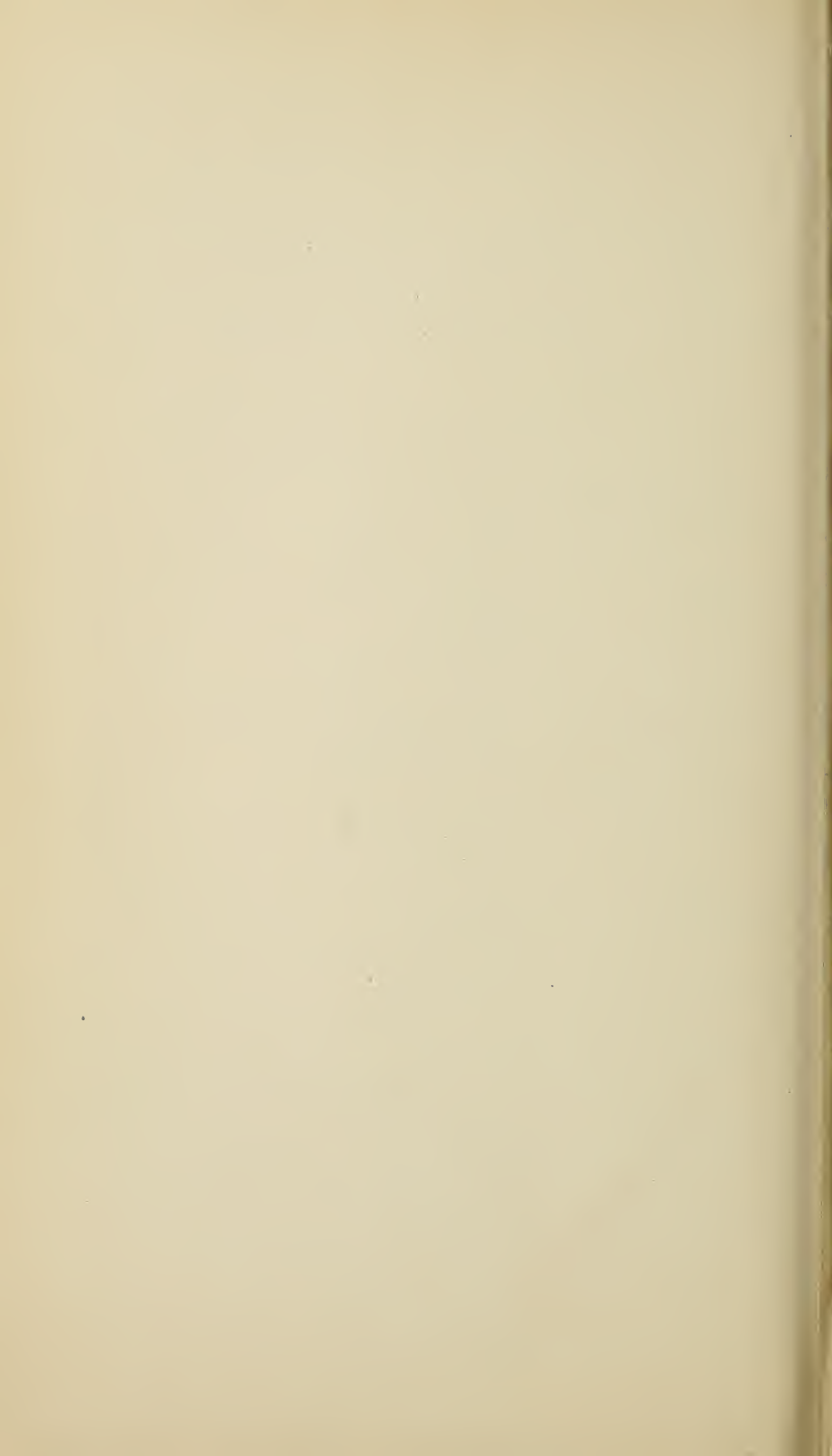
by pupils of

BRYAN STURM



PROGRAM

- | | | |
|----------------------------|-------------------------------|--|
| FRENCH FOLK TUNE | Cradle Song | |
| | Jig | |
| REED | March of the Gingerbread Men | |
| | ALICE HALWARD | |
| BLAKE | The Doll's Boat Ride | |
| | At the Party | |
| | The Grasshopper | |
| | MARGARET TOWER | |
| CHADWICK | The Cricket and the Bumblebee | |
| AARON | Wooden Shoes | |
| MACLACHLAN | Banjo Pickaninnies | |
| | VIRGINIA CROWE | |
| BLAKE | Gavotte | |
| | Christmas Bells | |
| | The Bugle | |
| | RICHARD TOWER | |
| KROGMAN | Robin's Lullaby | |
| BURGMÜLLER | Arabesque | |
| | ELIZABETH STAWNUK | |
| BROWN | Morning Song | |
| | PETER CUTELIS | |
| FRANKE | In the Boat | |
| GRIEG | Elfin Dance | |
| | MARY MALONEY | |
| ELLMENREICH | Spinning Song | |
| LYNN | A Dream | |
| | THERESA McDONALD | |
| DURAND | Waltz in E♭ major | |
| | EDITH LAWLER | |
| PADEREWSKI | Minuet | |
| | SYLVIA PIERCE | |
| PALMGREN | May Night | |
| TSCHAIKOWSKY | Song without Words | |
| | JOAN BUCKLEY | |
| GRIEG | Papillons | |
| ADAMS | Moon Paths | |
| | ANNA AMOROSO | |
| GRIEG | To Spring | |
| CHAMINADE | Etude in D♭, no. 2 | |
| | JESSIE SAUNDERS | |
| SCOTT | Lento | |
| MACDOWELL | Hungarian | |
| | ELIZABETH GREEN | |



RECITAL HALL

MONDAY EVENING, JUNE 13, 1932, AT 8:15 O'CLOCK

JUNIOR DEPARTMENT

PIANOFORTE RECITAL

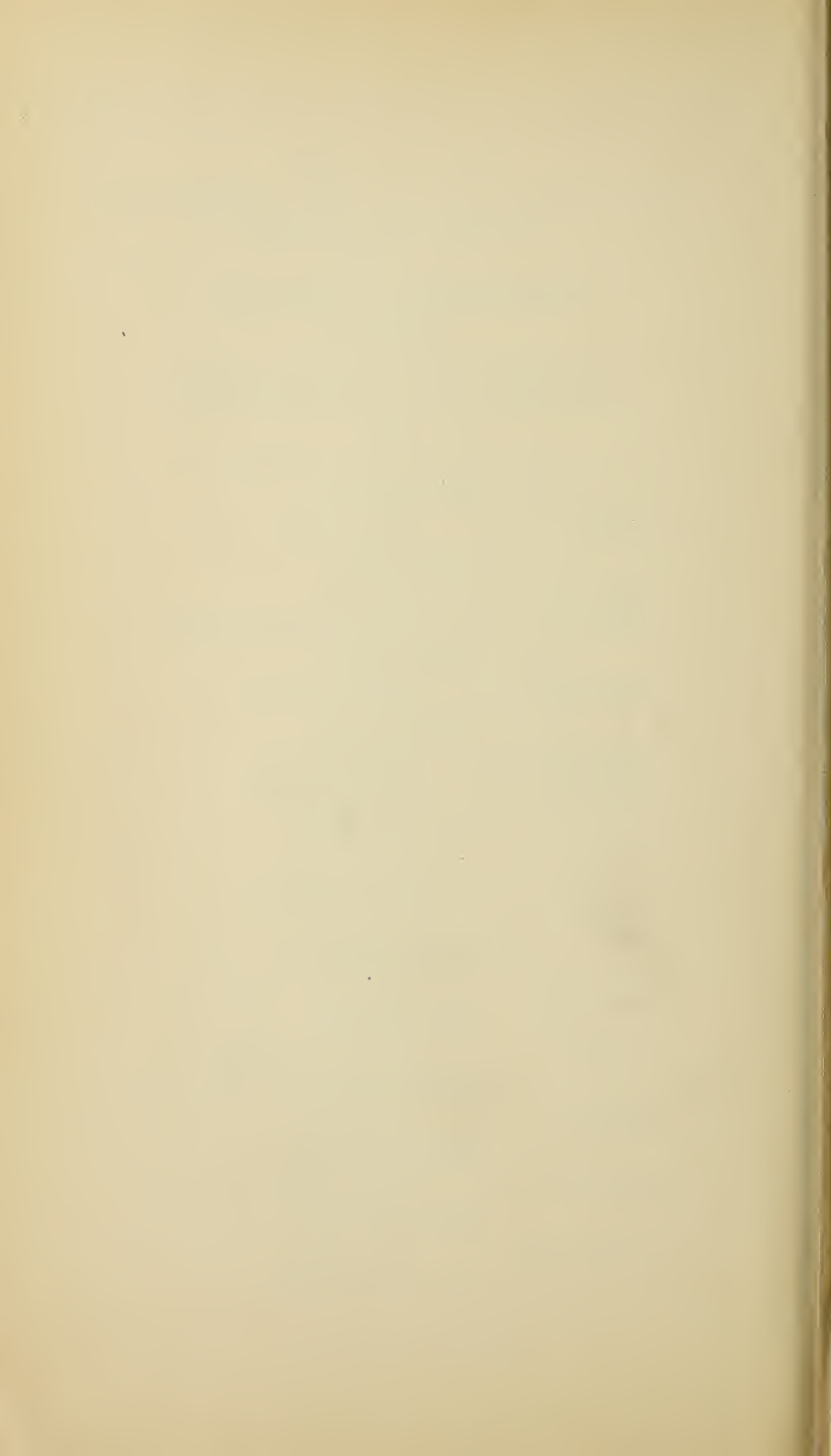
by pupils of

ALEENE E. GROSSART



PROGRAM

- RAVINA Petit Boléro
MAE KAHN
- MOZART Minuet
BENTLEY The Elf and the Fairy
JUSTIN SHARAF
- SCHUMANN Merry Farmer
RUTH AARONS
- BEETHOVEN Minuet in G
SCHUMANN Little Romance
CRAWFORD Sur la glace
JACKIE LEVENSON
- GODARD Valse in B♭
DOROTHEA TEKLEY
- JONAS Liebeslied
ANNA CHESERONI
- SCHULHOFF Menuett
MARION LIPOF
- GILLET Echoes of the Ball
MURIEL NELSON
- WERNER Chansonette
SHIRLEY RACHLIN
- GURLITT Slumber Song
EDNA BURACK
- CHAMINADE Scarf Dance
EDWARD GOODMAN



GEORGE W. BROWN HALL

WEDNESDAY EVENING, JUNE 15, 1932, AT 8:15 O'CLOCK

CONCERT

by

THE YOUNG PEOPLE'S ORCHESTRAL CLUB

Under the direction of

RAYMOND ORR

Assisted by

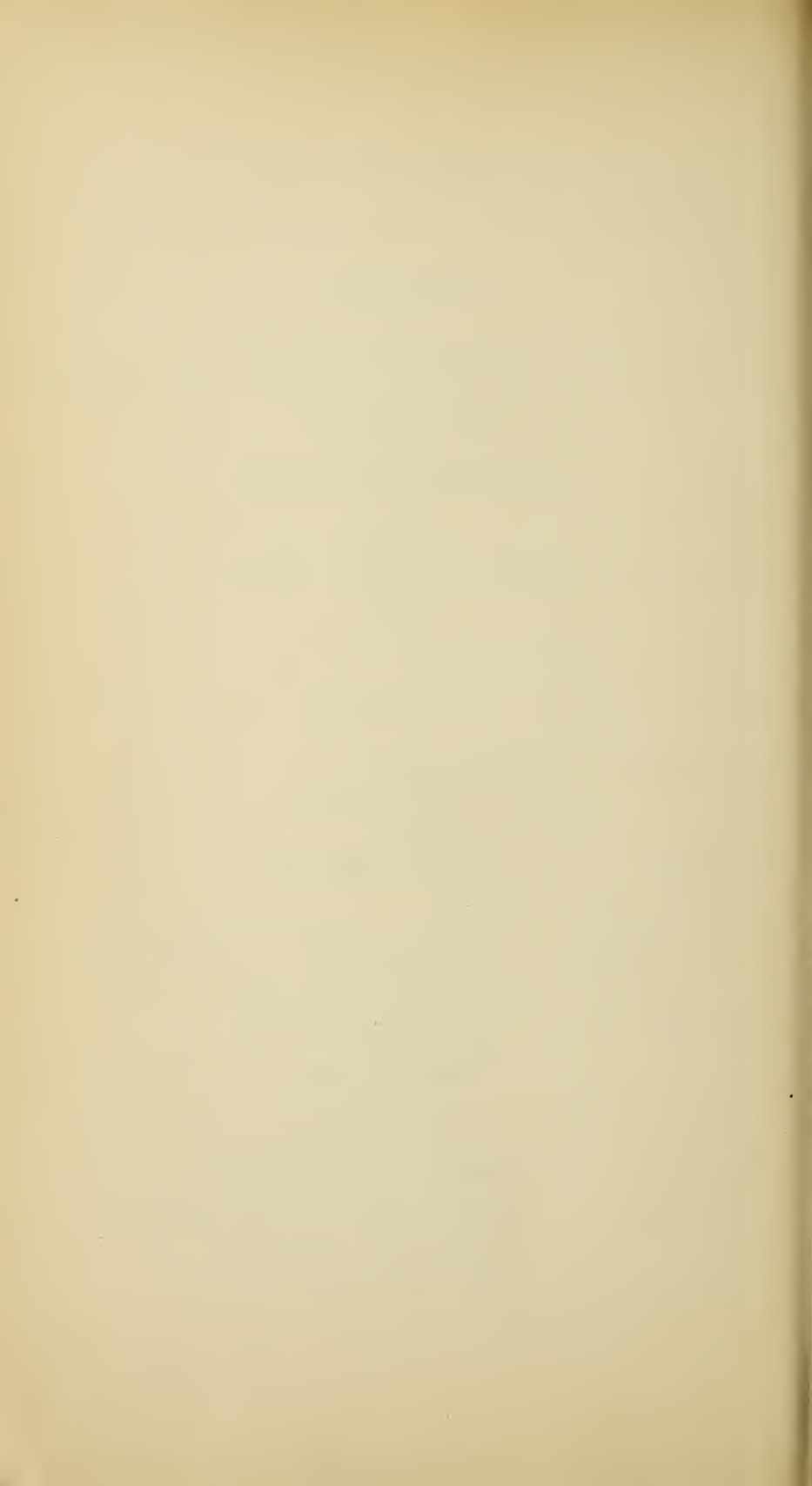
LOUIS RUGGIERO, Violinist



P R O G R A M

- LUIGINI Ballet Egyptian
 i. Allegro non troppo
 ii. Allegretto
- HERBERT Victor Herbert Favorites
- BOLZONI Minuet
- DEBERIOT Concerto in A minor, no. 9, first movement
 MR. RUGGIERO
- GOUNOD Ballet Music, from FAUST
 iii. Allegretto
 iv. Moderato maestoso
-
- SULLIVAN Selection from THE MIKADO
- OFFENBACH Selection from LES CONTES D'HOFFMAN
- FRIML Selection from THE FIREFLY
- GERMAN Three Dances, from HENRY VIII





JORDAN HALL

THURSDAY EVENING, JUNE 16, 1932, AT 8:15 o'clock

CONCERT

by

MEMBERS OF THE GRADUATING CLASS

PROGRAM



VIERNE Allegro movement, First Symphony, for Organ

KATHERINE SIERER (Chambersburg, Penn.)

BOULANGER Nocturne, for Violin

Cortege

RUTH NEWHOUSE (Kuna, Idaho)

HELEN GILLIS, Accompanist

CHOPIN Ballade in G minor, op. 23

VERONA DURICK (Atlantic)

FOOTE Tranquility

DUNHILL The Cloths of Heaven

WEINGARTNER Liebesfeier

FRANZ Im Mai

HELEN WILSON (Seattle, Wash.)

CARL FELDMAN, Accompanist

BEETHOVEN First movement of the Pianoforte Trio in C
minor, op. 1, no. 3

JOHN GRUBER (Arlington)

CHARLES STARNES (Lexington, Ky.)

CHARLOTTE DAVIES, (Arlington)

DEBUSSY Nocturne in D \flat major

ESTHER ASHER (Portland, Me.)

MOZART Dans un bois

MASSNET Pleurez, mes yeux, from LE CID

PRISCILLA MORNEAULT (Portland, Me.)

FLORENCE WILD, Accompanist

RHEINBERGER First Movement of the Sonata in F minor,
for Organ

ELEANOR ANDERSON (Brockton)



RECITAL HALL

THURSDAY AFTERNOON, JUNE 16, 1932, AT 4:00 O'CLOCK

PIANOFORTE RECITAL

by first year pupils of

NORA GILL



PROGRAM

- WILLIAMS A Little Grey Owl
Polly Put the Kettle On
JEAN MANNING
- ARR. BY
DILLER-QUAILE . . . Sing a Song o' Sixpence
VIRGINIA MURPHY
- ARR. BY
DILLER-QUAILE . . . Now the Sun is Sinking
London Bridge
JOHN AND VIRGINIA MURPHY
- DILLER-QUAILE . . . Pussy Cat
JOHN MURPHY
- GOODRICH Song of the Brook
The Bag-Pipe
JANET MacKENZIE
- ARR. BY GOODRICH . . Old French Song
Swedish Folk Dance
MILDRED HIGGINS
- BACH Musette
MOZART Allegro
THOMAS HORGAN
- ARR. BY GOODRICH . . Love Will Find a Way Out
Old English Dance
VIRGINIA FLANNAGAN
- BURLEIGH Coolies
ROGERS In Line of March
ROBERT IRVIN
- ARR. BY
DILLER-QUAILE . . . Sky Boat Song
VIRGINIA AND GLADYS FLANNAGAN
- MOZART Minuet
ARR. BY GOODRICH . . Little Woodman
ELEANOR HOGG
- O'HARA In a Birch Canoe
GOODRICH Lullaby
Valsette
KEVIN McCARTHY
- GLUCK In a Shady Nook
MYRTLE AND ELEANOR HOGG
- MOZART Minuet
GOODRICH The Squirrel
GLADYS FLANNAGAN
- MOZART Figaro's Song
RAMEAU Tambourine
MYRTLE HOGG
- SAUER Boîte à musique
LISZT Valse Impromptu
IRELAND Ragamuffin
NORA GILL

New England Conservatory of Music



THE SENIOR CLASS OF 1932

presents

NICHAVOO



IMPRESSIONS AND SENSATIONS



JORDAN HALL

FRIDAY AFTERNOON, JUNE THE SEVENTEENTH

NINETEEN HUNDRED AND THIRTY-TWO

AT 2 O'CLOCK



PROGRAM

1. L. H. PANKENBURG . . I. (a) March "Loyal Comrades"

VON SUPPÉ (b) Poet and Peasant Overture

NEW ENGLAND CONSERVATORY BAND

LOUIS KLOEPFEL, *Conductor*

2. RADIO SKIT Major and Duke

The result of too much concentration in classical music.

JOHN LYONS and PHIL SALTMAN

3. PETER PETERS . . . "Talking in the Rain"

A silhouette play in one scene.

CHARACTERS

He BERT KELSEY

She DOROTHY JOHNSON

4. AN IMPRESSION OF GHANDI

CHARACTERS

Ghandi MARGARET WALSH

A Devoted Follower . . . ERNESTINE RYAN

A Goat HIMSELF

5. SIDNEY STRICKLAND . "Hero, Villian, and Everything"

A farce in one act.

IVARD STRAUSS and DOROTHY BEARCE

6. (a) STAGE BAND PRESENTATION

EVERETT SITTART, *Conductor*

(b) MODERN SONG INTERPRETATIONS

HELEN WILSON

7. MASTERY OF THE VIOLIN IN THREE LESSONS

CHARACTERS

Maestro Salami PIERINO DI BLASIO
Mrs. Pizzicato PEGGY WALSH
Master Reginold Pizzicato . . RENATO PACINI

8. SENSATIONS FROM MARY GIGMAN

Ziweikogramsky (*An Ode to a Broken Daisy*)

Noises by Ipipocrioski

ALICE GRAY HARRISON

9. OLLA-PODRIDA . . . Spanish Dance Sketch

BERT KELSEY

LILLE GOMEZ

10. ZIEHRER Waltz, "Vienna Beauties"

NEW ENGLAND CONSERVATORY BAND

LOUIS KLOEPFEL, *Conductor*

11. FINALE "Swanee River"

(a) "Lawd, You Made the Night Too Long"

JOHN LYONS and CHORUS

(b) Banjo Solo

THOMMY CARROZZA

(c) "My Bill"

HELEN WILSON

(d) Clog

JACK STEELE

(e) "Ole Man River"

JOHN LYONS and CHORUS

THE SENIOR CLASS OF 1932 cordially invites you to The
Tea Dance in Brown Hall immediately following the Program.

CLASS DAY COMMITTEE

RHONA PERKINS
JOHN LYONS

THE DANCE COMMITTEE

RHONA PERKINS
FAYE BICKFORD
ANGELA ANNICCHIARICO

CLASS SONG

Words by JOHN LYONS

Music by EDWIN PRATT

Scenery by L. P. GALANIS

Lighting by R. L. AYRES

Band Costumes by HAYDN COSTUME COMPANY

The Senior Class extends its grateful appreciation and thanks to all those who aided in any way to make this program a success and especially to MR. CLAYTON D. GILBERT and MR. GILBERT BYRON.

RECITAL HALL

SATURDAY EVENING, JUNE 18, 1932, AT 8:15

JUNIOR DEPARTMENT

PIANOFORTE RECITAL

by pupils of

ALEENE E. GROSSART



PROGRAM

BEETHOVEN Theme and Variations (Nel Cor)
JEAN GORDON

MOSZKOWSKI Spanish Dance
MARIAN KOPEL

CHADWICK Cricket and the Bumble Bee
SCHUMANN Merry Farmer
LUCIENNE GROW

GODARD Valse in B \flat
MELVIN CHALFEN

JENSEN The Mill
JEANETTE PELTON

MATTINGLY The Cello
MALCOHM GORDON

BEETHOVEN Minuet in G
EILENBERG Gipsy Fireside
GILBERT ROSE

MERRILL Apple Tree Swing
MARJORIE OLLSTON

DURAND Valse in E \flat
CYNTHIA PELTON

ROGERS Swing Me Higher
RUTH FREEDMAN

POLDINI Poupée valsante
HAYDN Gipsy Rondo
ELEANOR FINKELSTEIN

BROWN Pixie's Good-Night Song
SHELAGH DOHERTY

NOLLET Elegie in C \sharp minor
PADEREWSKI Minuet
IRENE RICHMOND

GILLET Echoes of the Ball
ANNETTE FINKELSTEIN

DVOŘÁK Humoreske
SELMA FINKELSTEIN

LISZT Liebestraume, no. 3
MOSZKOWSKI Etincelles
IRMA ROSE





NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

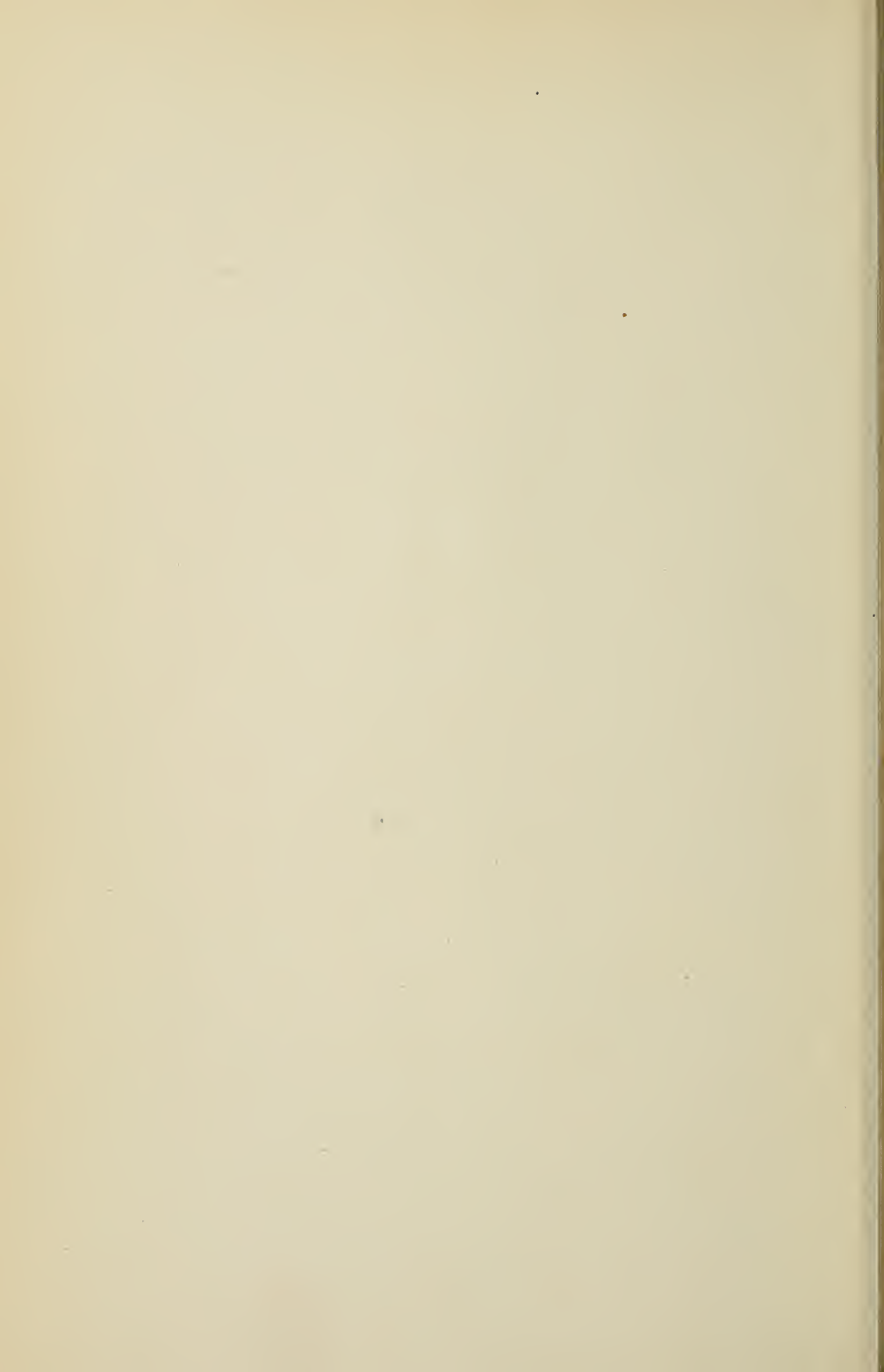
IN HONOR OF THE VISITING DELEGATES TO
THE ANNUAL CONVENTION OF
THE AMERICAN GUILD OF ORGANISTS

. . .

JORDAN HALL

MONDAY EVENING, JUNE 20, 1932
AT 8:15 O'CLOCK

BOSTON
MASSACHUSETTS



THE CONSERVATORY ORCHESTRA

Conductor, THE DIRECTOR



Soloists:

H. FRANK BOZYAN

Assistant Organist of Yale University

PALMER CHRISTIAN

of the Faculty of the
School of Music
University of Michigan

HAROLD GLEASON

of the Faculty of the
Eastman School of Music
University of Rochester

ALBERT W. SNOW

of the Faculty of the
New England Conservatory of Music

Organ by Skinner Organ Company

PROGRAM

H. LEROY BAUMGARTNER *Of the Faculty of the School
of Music, Yale University*

CONCERT PIECE, for Organ and Orchestra

Organist, MR. BOZIAN

The Concert Piece for Organ and Orchestra was composed with special reference to the tonal resources of the Newberry Memorial Organ of Woolsey Hall, Yale University, on which it was first performed on December 7, 1930, with Mr. Bozian, to whom the work is dedicated, playing the organ part.

The work, as a whole, is in "first movement" form, so designed that its themes and developments present the contrasts of mood and style usually associated with the several movements of the full length symphony or concerto. After thirty-one bars of introduction (*maestoso*) the principal theme is presented by the orchestra alone (*allegro deciso*). A continuing section of this theme, more lyric in character, follows, and after an organ cadenza the entire theme is restated in modified form by the organ and orchestra together.

The second theme appears first in the organ alone. It is a fragment of a thirteenth century "Gloria in excelsis". Interspersed with brief orchestral comments, this theme is presented by the organ in two additional guises before themes are "developed".

The major portion of the development is a scherzo based on Theme A. This is followed by a development of the plainsong melody in the manner of a chorale prelude (melody in the bass). After a retransition, Theme A is recapitulated by the organ and orchestra. The plainsong theme reappears as a trumpet solo and then as an oboe solo in the orchestra, after which there is a fugue cadenza for the organ, developed from the bass of Theme A. Near the conclusion of the fugue the orchestra sounds the plainsong theme *ff* against the fugue in the organ. The coda is concerned largely with a part of the first theme developed as a ground bass.

G. W. CHADWICK *Late Director of the New England
Conservatory of Music 1897-1930*

First movement of the SINFONIETTA in D major

Although it was first played by the Boston Symphony Orchestra at a special concert of Mr. Chadwick's own compositions, in Jordan Hall on November 21, 1904, this Sinfonietta was, by the composer's own statement, originally written for the orchestra of the New England Conservatory, and the first performance of the piece by that orchestra followed soon after its Jordan Hall première.

The first movement, by which the work is represented at this concert, is in the conventional Sonata Allegro form. The tempo indication is *Risolutamente*, the key D major, and the time signature 3/4. The first of the two chief themes is announced by all the violins in unison. The second, in F sharp minor, given out by flute and bassoon in octaves, has an Oriental cast.

CÉSAR FRANCK

CHORALE IN B MINOR
arranged for Organ and Orchestra
by Wallace Goodrich
Organist, MR. SNOW

"The Chorale in B minor seems to be, in part at least, more orchestral than organ-like in its musical content; to demand for the adequate performance of these portions an elasticity of expression and variety of color quite foreign to the organ, difficult if not impossible of attainment even with the mechanical equipment of the present-day instruments. On the other hand, certain other parts of the work are not only essentially organ-like in their character, but on no other instrument or body of instruments could they be made to sound as effectively as on the organ. Despite the orchestral character of certain portions of the work, it is noteworthy that the registration indicated in the original—whose determination on the organ of Sainte-Clotilde was one of the last acts in the composer's life—bears no indication of any attempt to imitate orchestral effects. Like all his contemporaries of the French school, César Franck strove to emphasize the individuality of the instrument, rather than to make it the medium of an imitation of the orchestra. But to write, even unconsciously, in the idiom of the orchestra, to which he was so well accustomed, was another matter. In the hope of realizing more fully the inherent expressiveness and beauty of the music, this arrangement was made."

This arrangement was first performed at a concert of the Boston Symphony Orchestra on October 21, 1921.

CARL MCKINLEY *Of the Faculty of the New England
Conservatory of Music*

MASQUERADE, for Orchestra

CONDUCTED BY THE COMPOSER

Masquerade was composed in 1924. The first performance was under the composer's direction at a Lewisohn Stadium Concert, New York City, on August 21, 1926. The work is without program or descriptive intention other than that implied in its title. It opens with a six-note figure for the full orchestra, fortissimo (Allegro vivace, 3-4), of which extensive use is afterward made. The principal theme, in waltz tempo, follows half a dozen bars later, given out by the oboe. This is treated, together with some episodic material, somewhat in the variation style. The final variation is in a slow "Blues" rhythm; the conclusion is a Presto.

LEO SOWERBY *Of the Faculty of the American
Conservatory of Music, Chicago*

MEDIEVAL POEM, for Organ and Orchestra

Organist, MR. GLEASON

The following notes are taken from the fly-leaf of the orchestral score, which has been published by the Eastman School of Music.

The inspiration of this work is the following hymn from the Liturgy of St. James, translated by Gerard Moultrie, 1864:

Let all mortal flesh keep silence, and with fear and trembling stand;
Ponder nothing earthly minded, for with blessing in His hand
Christ our God to earth descendeth, our full homage to demand.

King of kings, yet born of Mary, as of old on earth He stood,
Lord of lords, in human vesture—in the Body and the Blood—
He will give to all the faithful His own Self for heavenly Food.

Rank on rank the host of heaven spreads its vanguard on the way,
As the Light of Light descendeth from the realms of endless day,
That the powers of hell may vanish as the darkness clears away.

At His feet the six-winged seraph; cherubim with sleepless eye
Veil their faces to the Presence, as with ceaseless voice they cry
Alleluia, alleluia, alleluia, Lord most high.

The composer has endeavored to interpret the atmosphere of mysticism which pervades the poem by translating into tone something of the vision of the heavenly pageant which St. James or any other devout soul might have imagined.

As to actual musical structure, the work is a rhapsody based on the chorale which appears in its unadorned form in the organ alone towards the close of the piece. No Gregorian or other borrowed themes are, however, consciously employed.

The Medieval Poem was first performed at a concert given in Chicago April 20, 1926. The work is dedicated to Howard Hanson.

ERIC DELAMARTER *Assistant Conductor of the Chicago
Symphony Orchestra*

CONCERTO for Organ and Orchestra
Organist, MR. CHRISTIAN

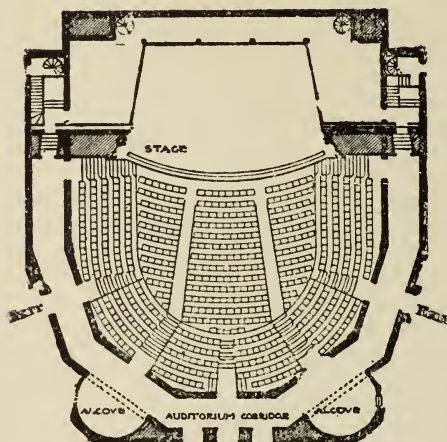
The first movement (Fast, with verve, 3-4 time, E major) begins with an orchestral figure, used later as a motive, the solo instrument stating the principal theme shortly afterward. The second theme is a twin, so to speak: the one aspect given to the strings, the other to the organ. After a few bars from the strings, the recapitulation takes place, with a very brief coda.

The second movement (Very slow, 4-4 time, C major) also is in simple "ternary" form, the main theme given out by the organ, a subsidiary motive by solo clarinet and oboe, followed by a figured variation for the solo instrument. In A minor are heard three short phrases from the English horn and solo violoncello, with antiphonal commentary from the organ. A climax with organ strings and brass is followed by a quiet close, the main theme of the movement being the basis.

The last movement (Brightly, 6-8 time, E minor) is begun by a rhythmic motive in the orchestra and a cadenza for the organ pedals. The organ gives out the main theme (somewhat in a Gregorian manner) and the remainder of the movement is a sequence of variations, with orchestral interludes, mainly based, also, on the principal theme. A coda, with a suggestion of the previous pedal cadenza, brings the work to a close.

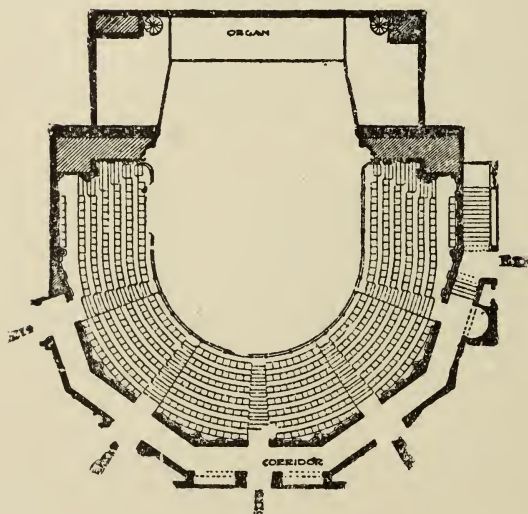
JORDAN HALL EXITS

FLOOR



MAIN EXIT

BALCONY



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WALLACE GOODRICH
DIRECTOR

COMMENCEMENT
EXERCISES

1932



JUNE THE TWENTY-FIRST

JORDAN HALL
BOSTON, MASSACHUSETTS

PROGRAMME

- BACH Prelude in B minor
DOWELL PRICE McNEILL
BROOKLINE, MASSACHUSETTS
- MAX BRUCH Adagio from the Concerto in G minor, no. 1,
for Violin and Orchestra
PIERINO DiBLASIO
WEST SOMERVILLE, MASSACHUSETTS
- SCHUMANN First movement of the Concerto in A minor,
for Pianoforte and Orchestra
MILDRED FIELD KING
BOSTON, MASSACHUSETTS
- MEYERBEER Aria from DINORAH: Ombra leggiera, non te
n'andar
OLIVE MACY APPLETON
BROCKTON, MASSACHUSETTS
Flute obbligato, RALPH JOHNSON
BELOIT, WISCONSIN
- SCHUMANN First movement of the Quintet in E \flat major,
op. 44, for Pianoforte, two Violins, Viola, and Violoncello
ELLINOR HAZEN CARTER
SOUTH PORTLAND, MAINE
RENATO JOSEPH PACINI
UTICA, NEW YORK
ELIZABETH WAKEFIELD
WEST HARTFORD, CONNECTICUT
NEWMAN GOLDSCHMIDT
REVERE, MASSACHUSETTS
EDWIN STUNTZNER
ATTLEBORO, MASSACHUSETTS
- WIENIAWSKI Finale of the Concerto in D minor, for
Violin and Orchestra
CHARLES DUDLEY STARNES
LEXINGTON, KENTUCKY
- BEETHOVEN Adagio and Rondo from the Concerto in C
minor, no. 3, for Pianoforte and Orchestra
GLADYS FRANCES HEATHCOCK
LOWELL, MASSACHUSETTS

ADDRESS TO THE GRADUATING CLASS BY
THE RIGHT REVEREND HENRY K. SHERRILL, D. D.,
BISHOP OF MASSACHUSETTS

ANNOUNCEMENT OF AWARD OF PRIZES IN
THE ENDICOTT COMPETITION

ANNOUNCEMENT OF MAJOR SCHOLARSHIP AWARDS
FOR 1932-1933

PRESENTATION OF DIPLOMAS IN THE CONSERVATORY COURSE
AND CONFERRING OF DEGREES IN THE COLLEGIATE COURSE
BY THE DIRECTOR

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

Our fathers' God, to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King.

THE CONSERVATORY ORCHESTRA
CONDUCTED BY THE DIRECTOR

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